105281

NUIT D'EGYPTE

BALLET EN UN ACTE

Musique de

A. ARENSKY

Pour Piano à 2 mains 4 Rb. Op. 50 Pour Piano à 4 mains 6 Rb.

P. JURGENSON

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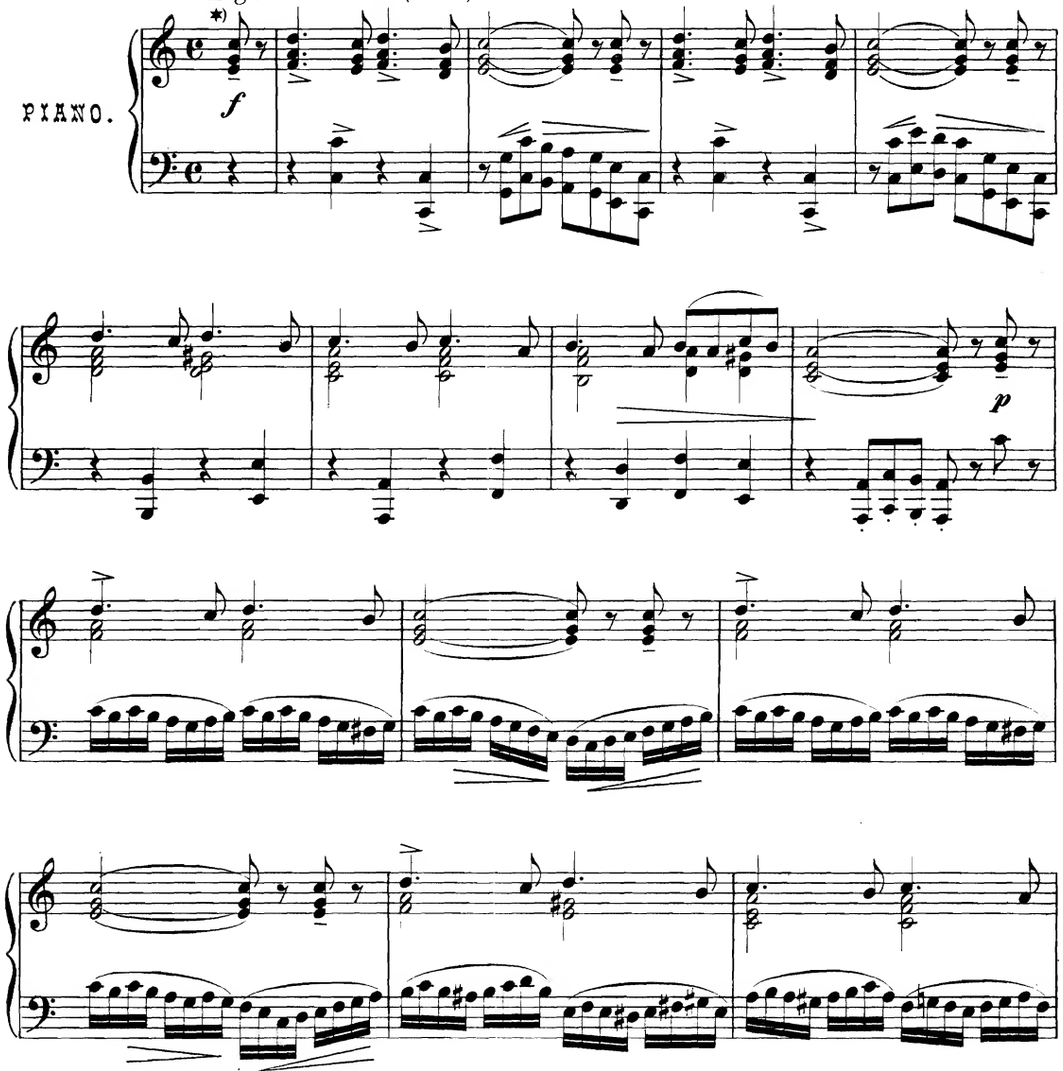
NUIT D'EGYPTE.

BALLET.

Ouverture.

A. ARENSKY, Op. 50.

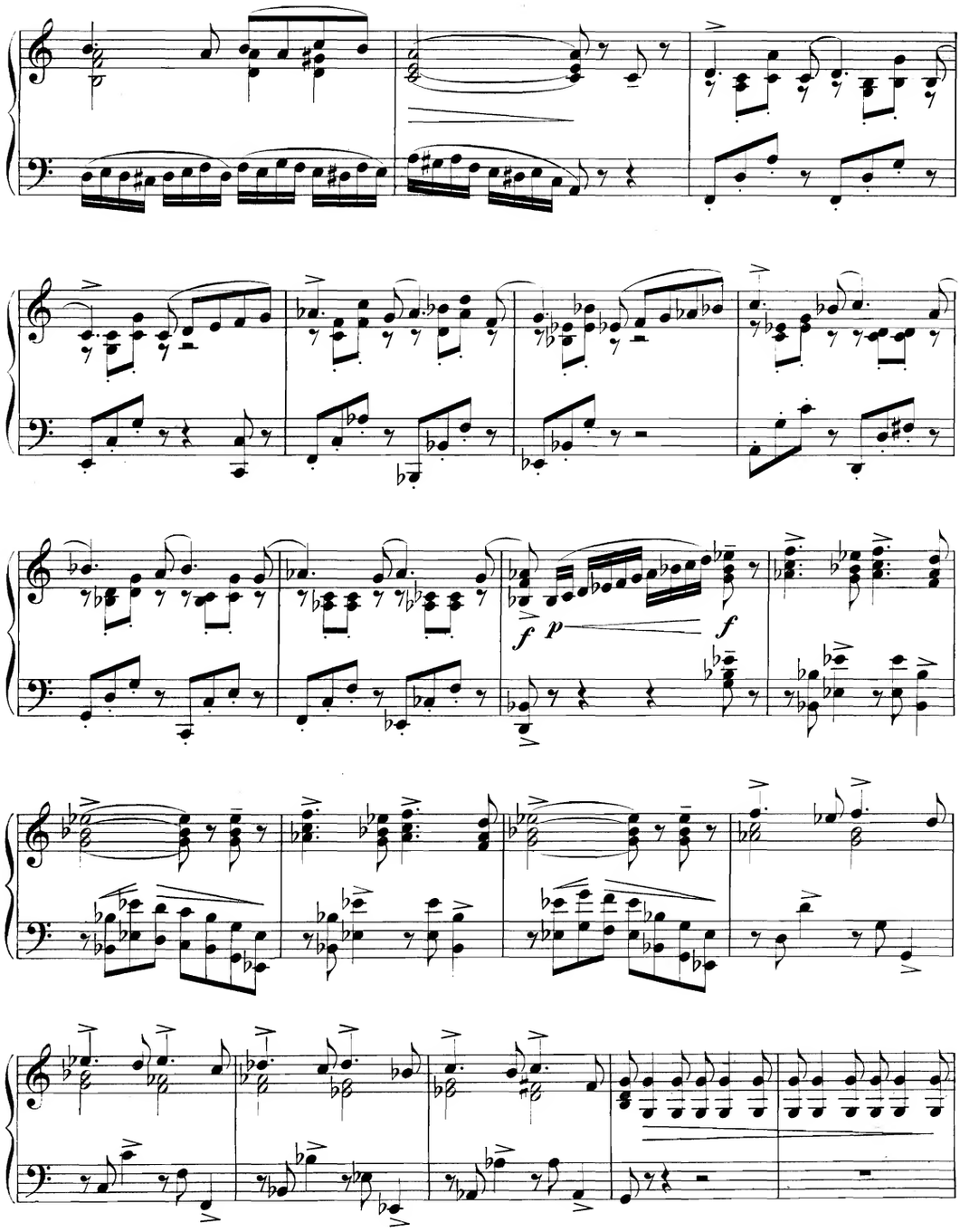
Allegro moderato. (♩= 152.)

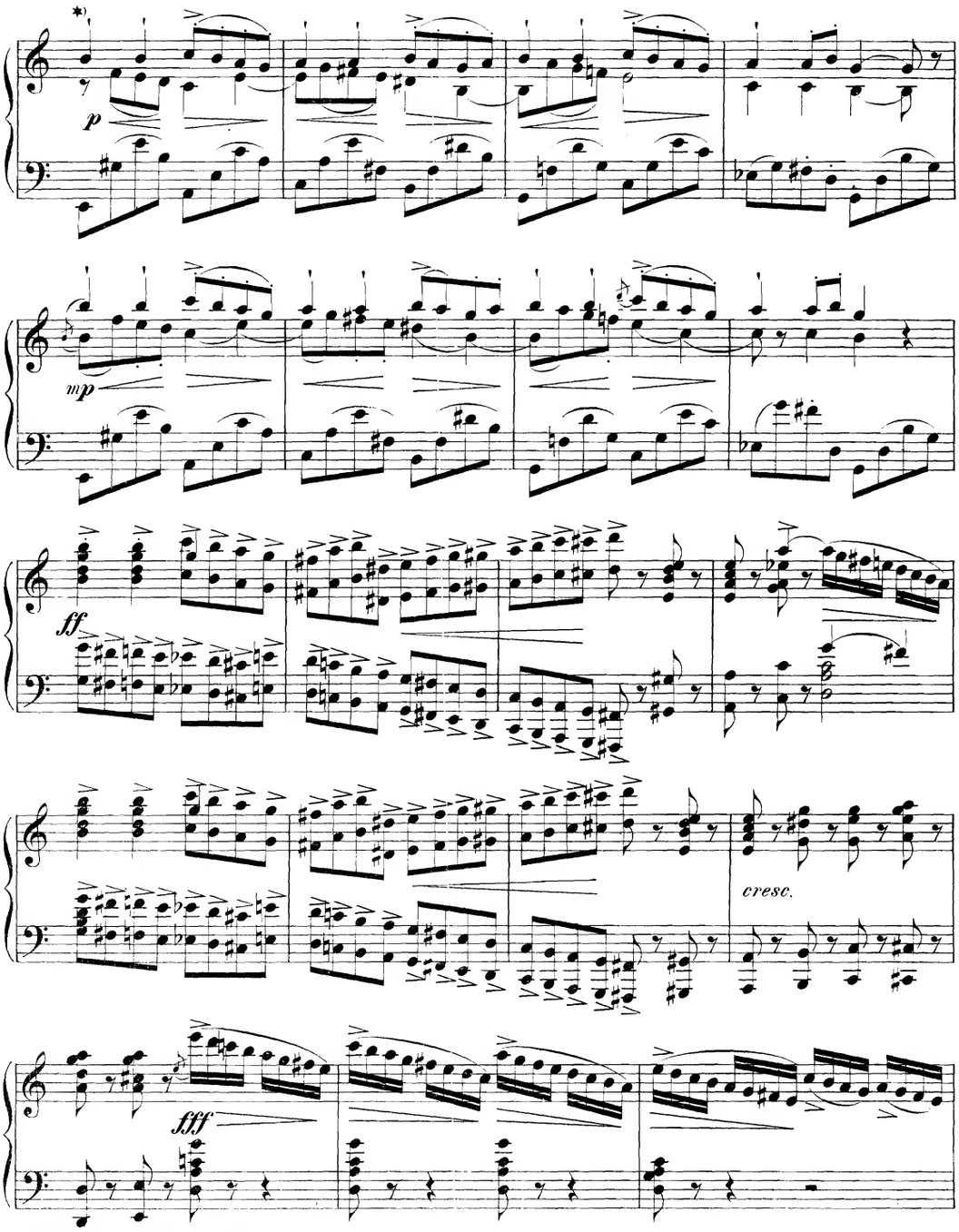


*) Mélodie notée par William Lane (An Account of the Manners and Custom of the modern Egyptians, London, 1836.)

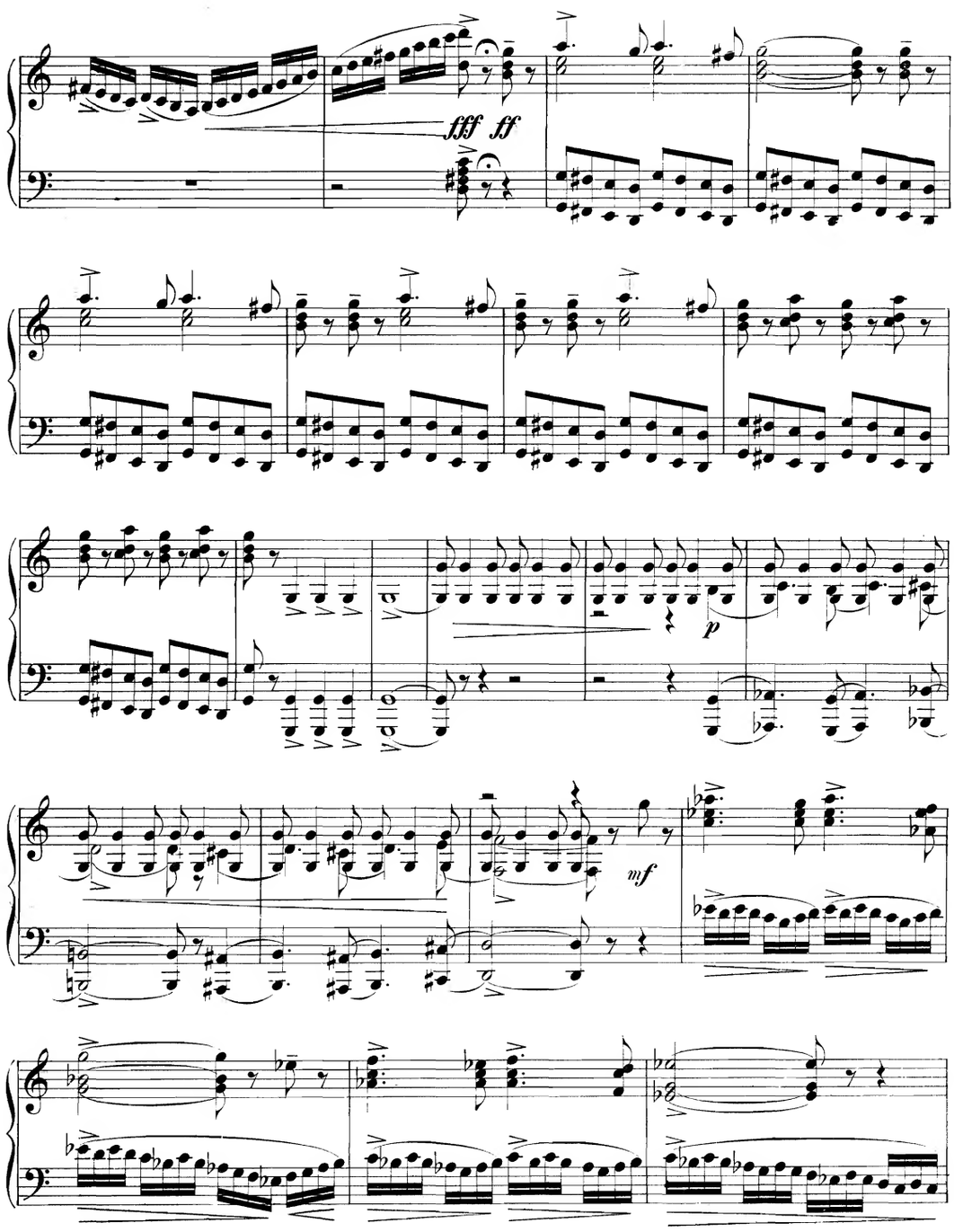
Propriété de l'éditeur

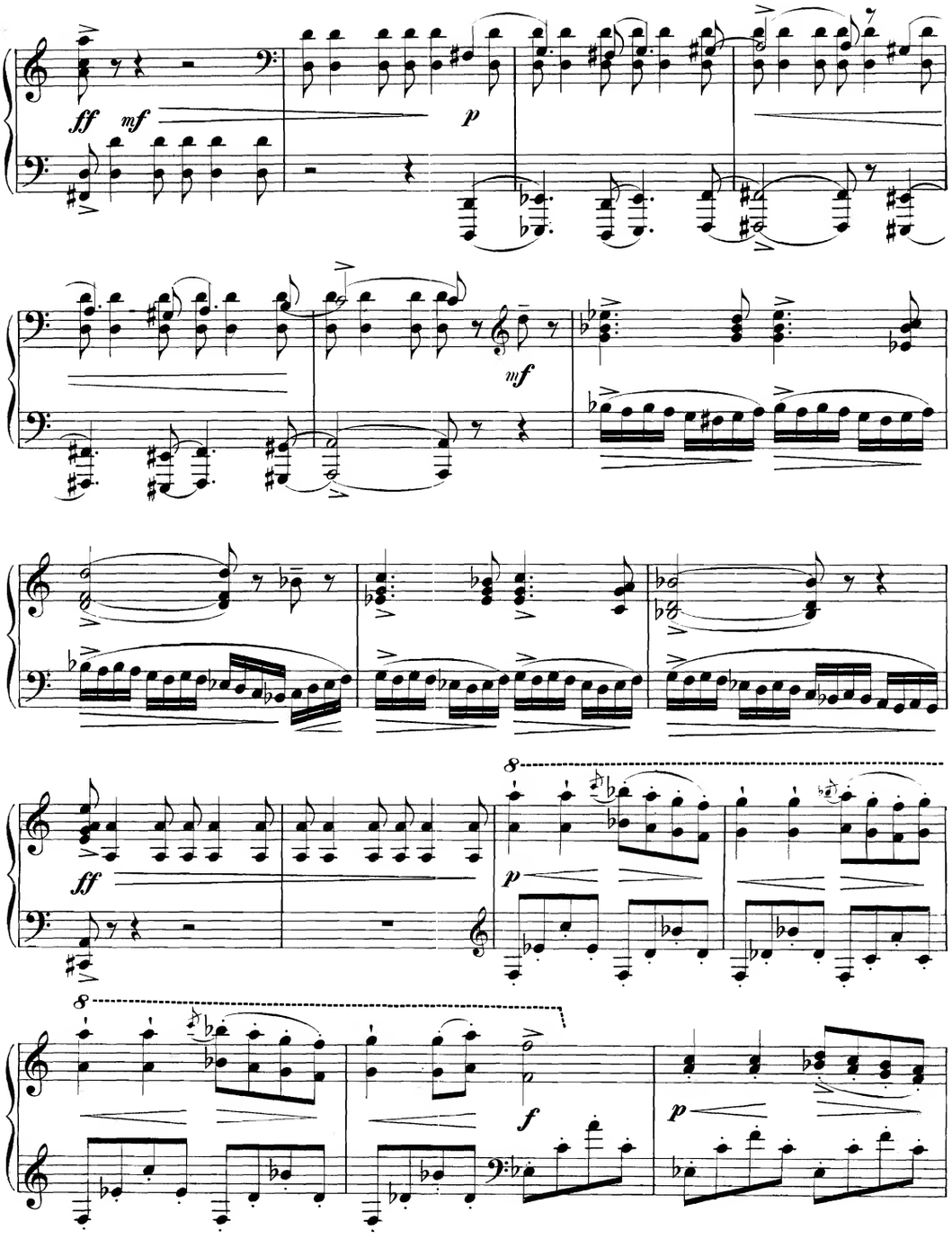
P. Jurgenson à Leipsic et Moscou.

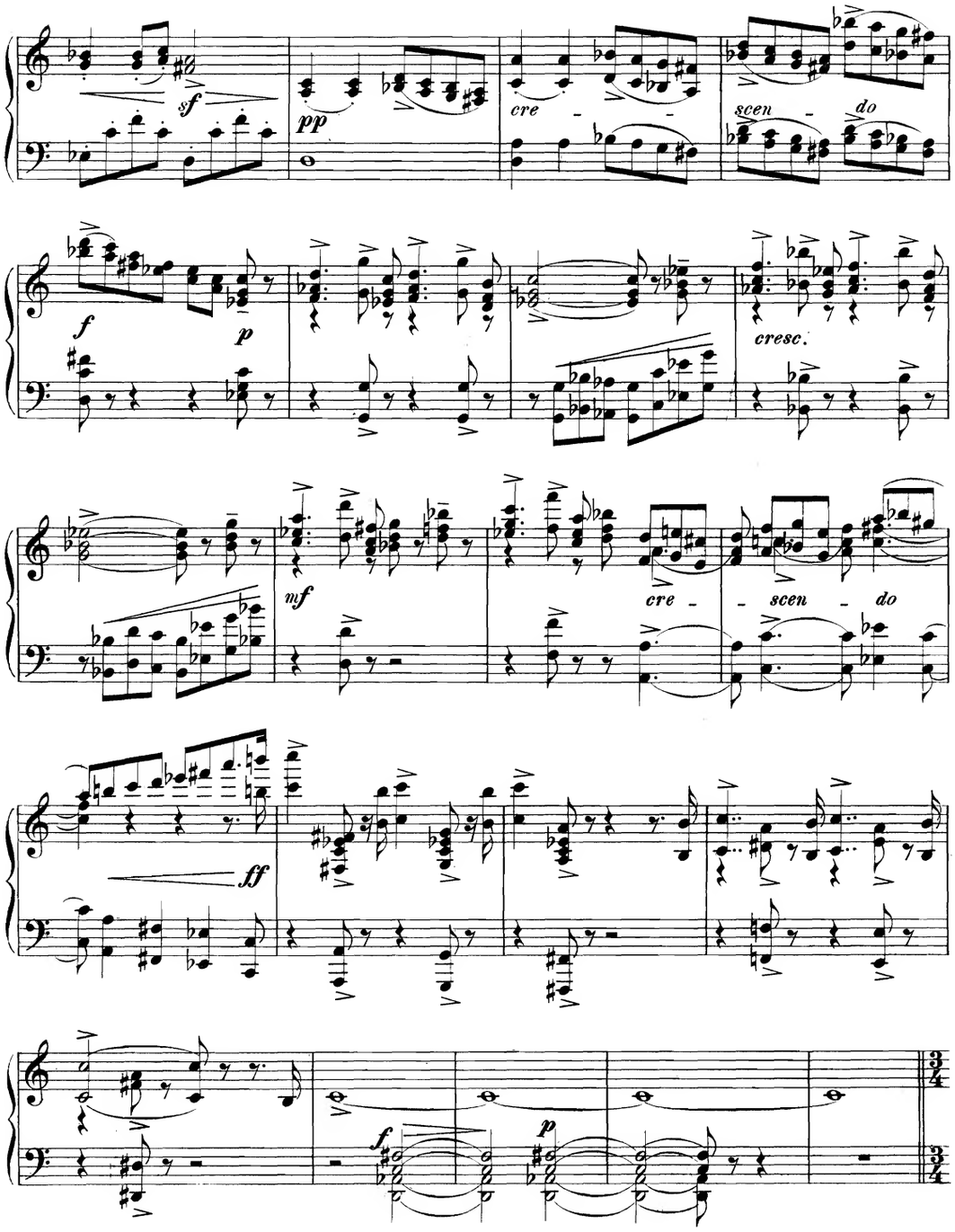

f
p
f

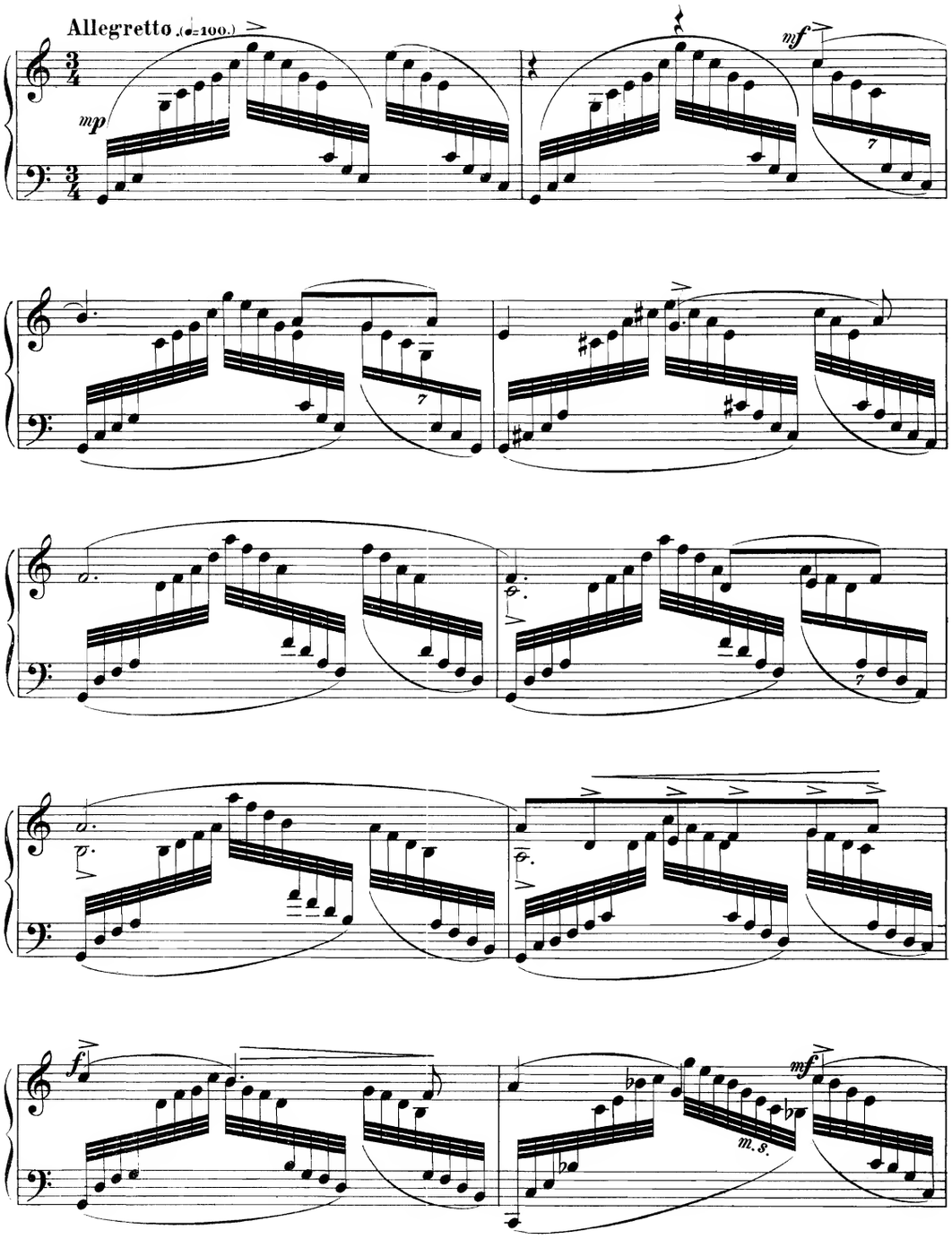


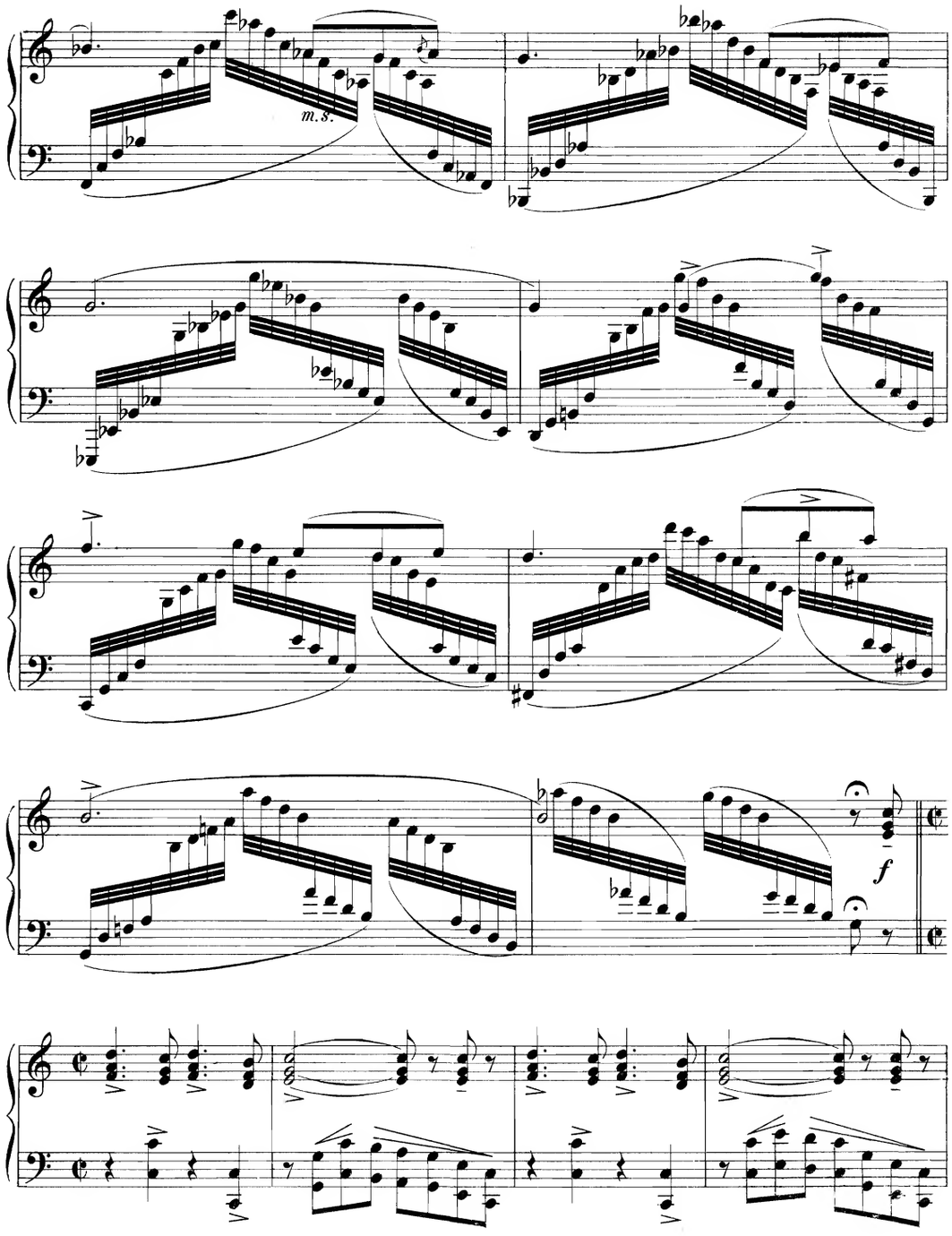
*) Mélodie notée par Jomard.

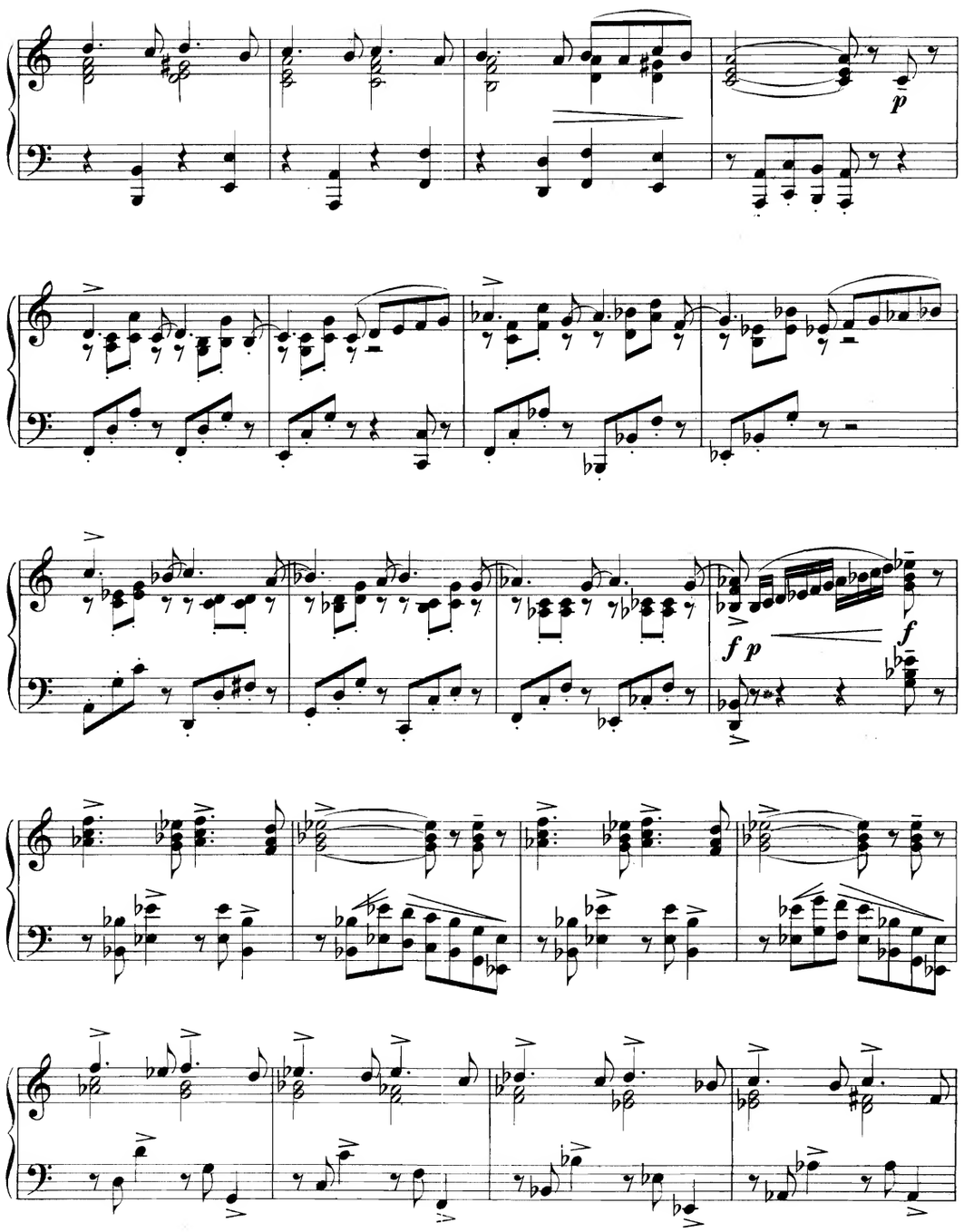

fff ff
p
mf

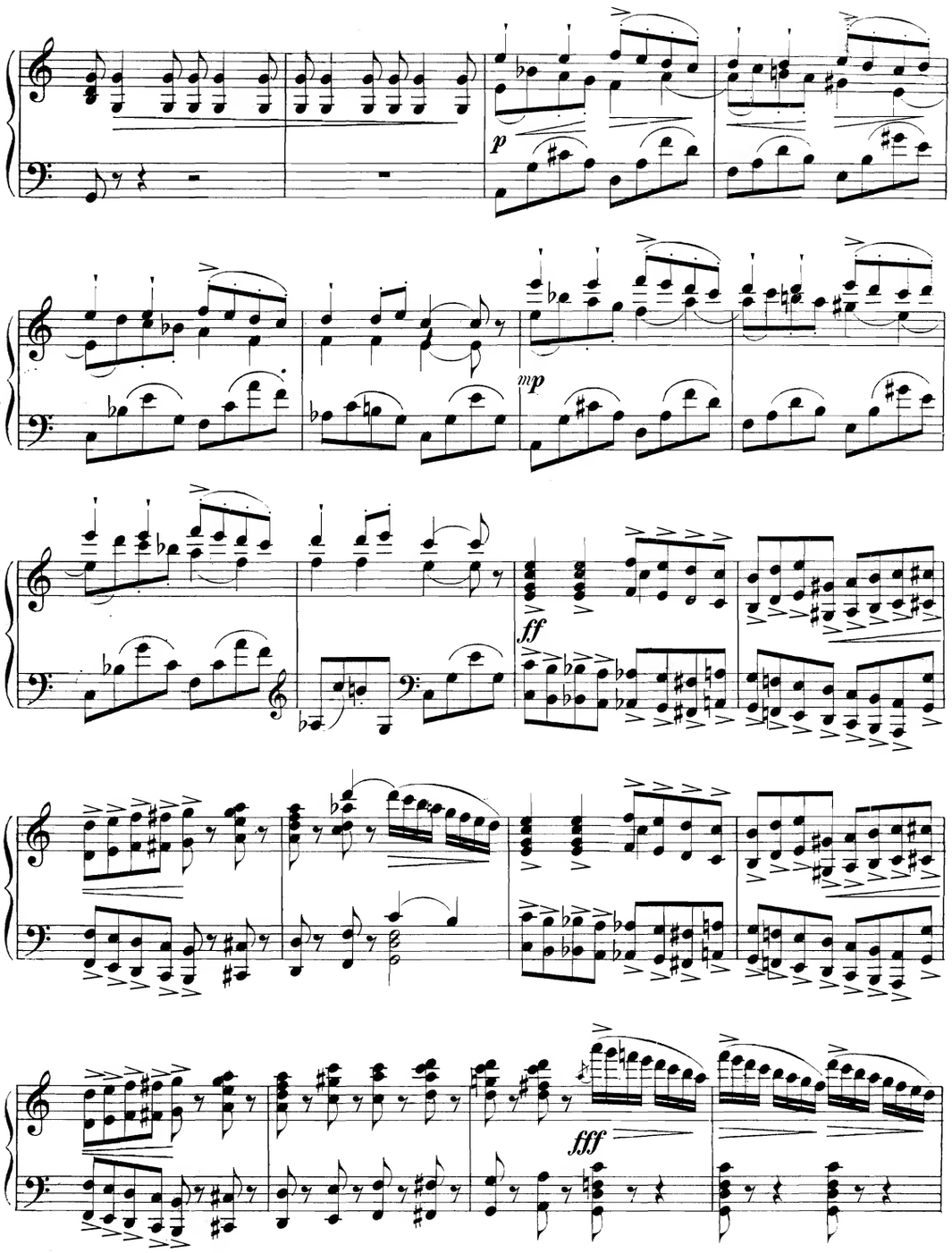

ff
mf
p
mf
ff
p
8
8
f
p

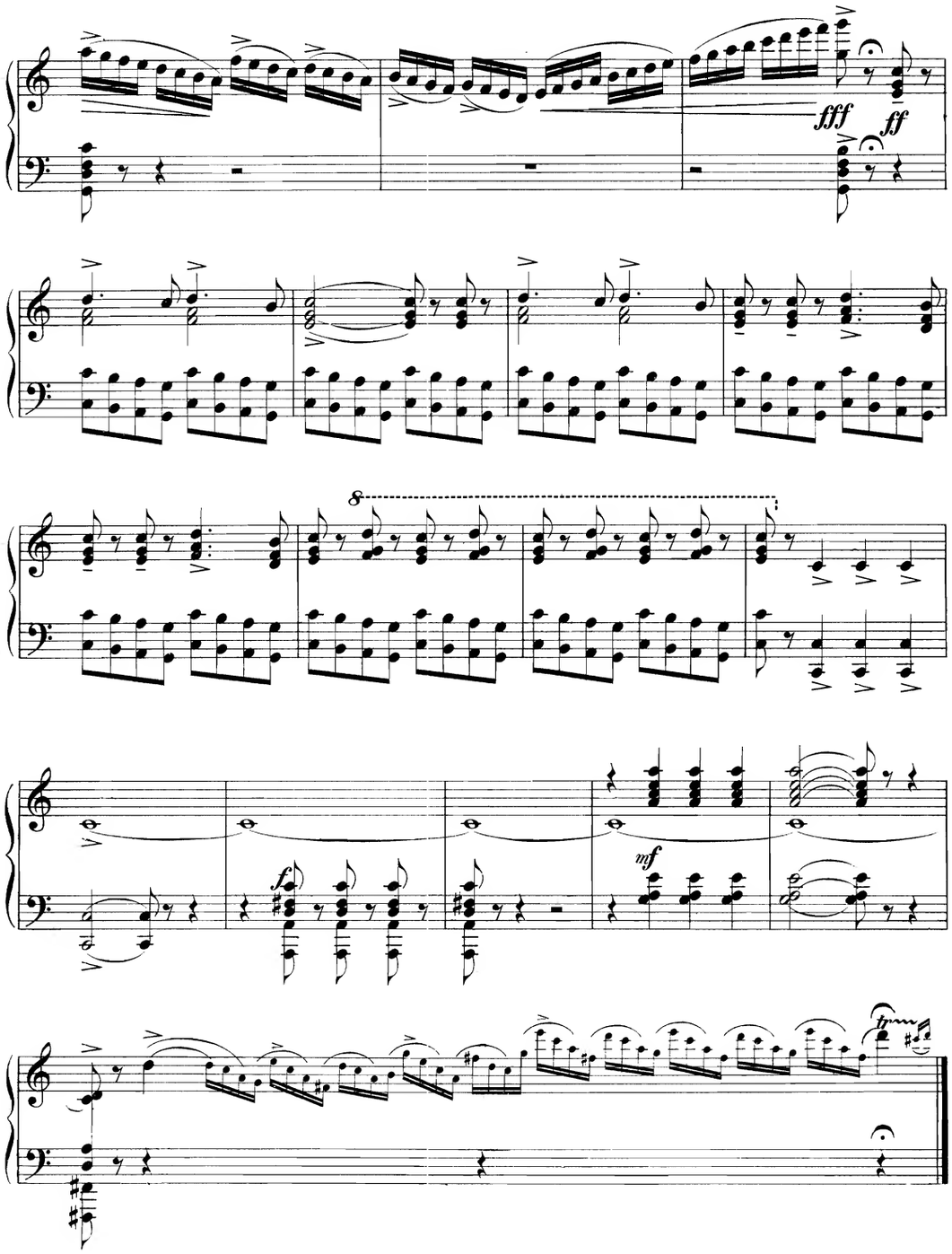

sf
pp
cre - -
scen - do
f
p
cresc.
mf
cre - - scen - do
ff
f
p


Allegretto (♩=100.)
mp
mf
m.s.


m.s.
f


p
f p
f

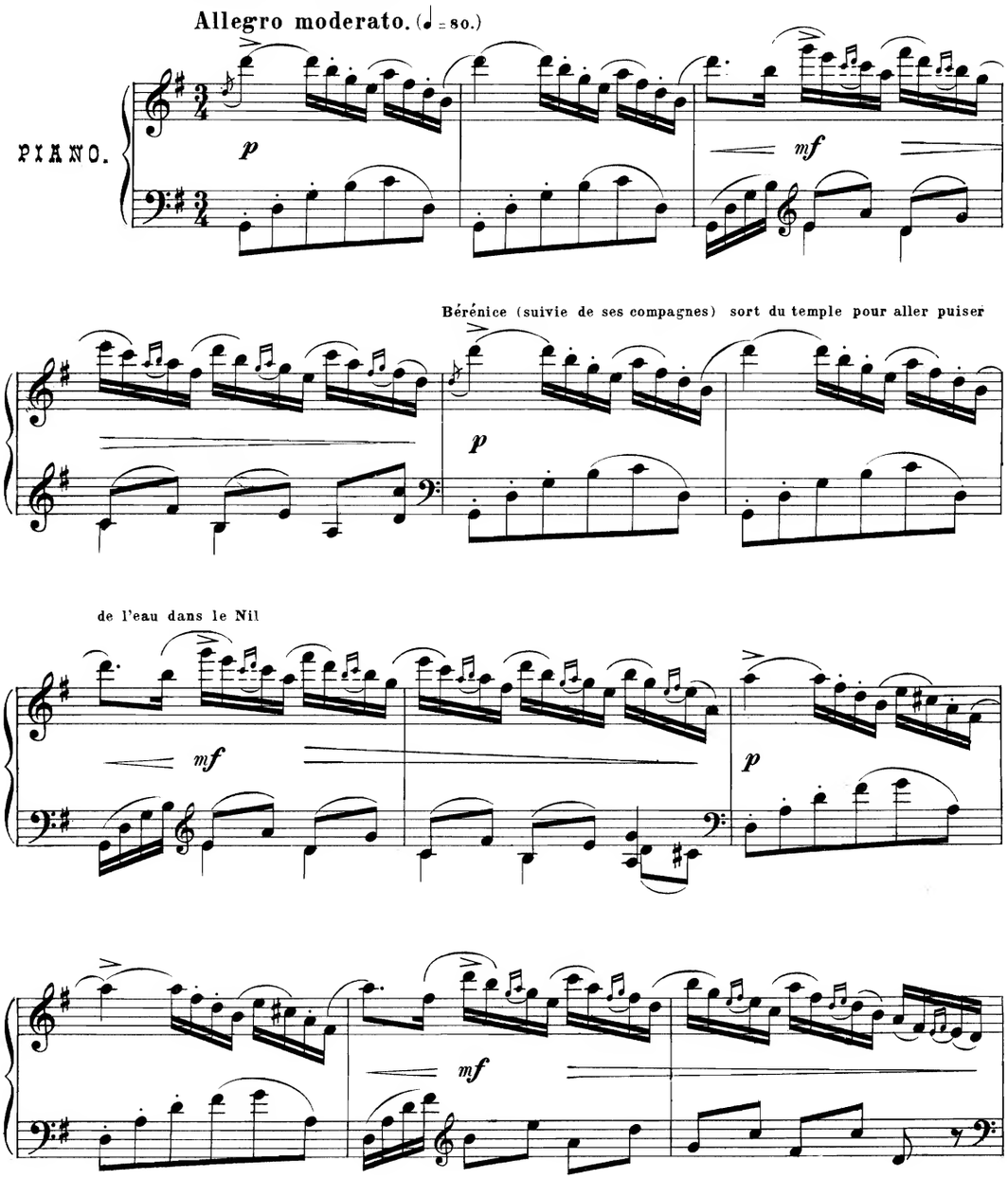

p
mp
ff
fff

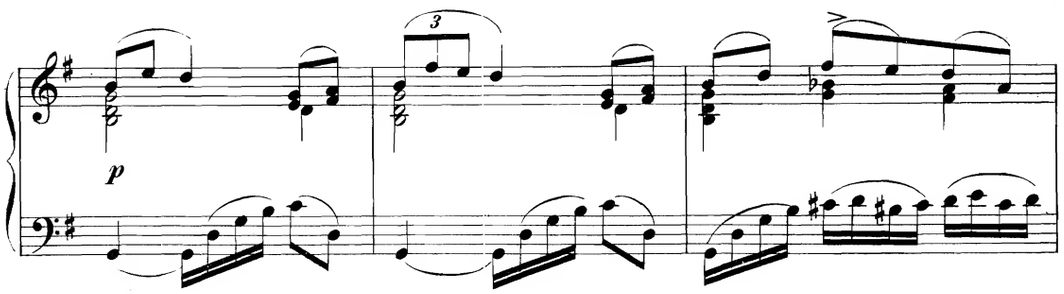

fff
ff
8
mf
f
tr

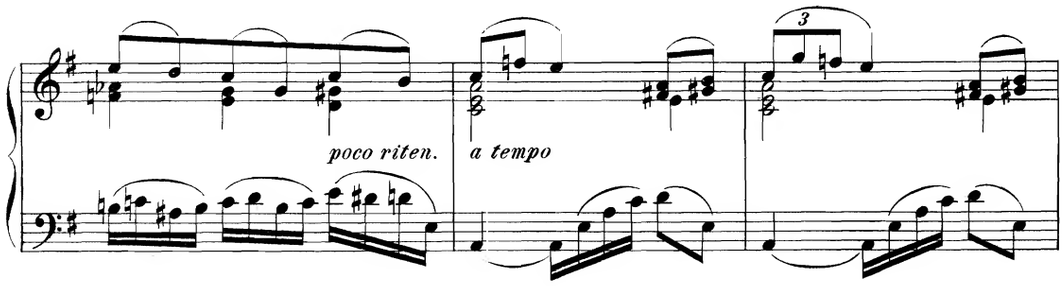
№ 1. Scène et danse de coquetterie.

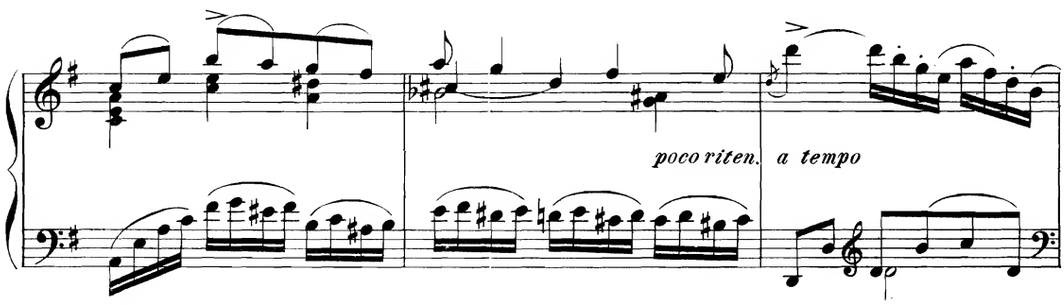
La scène représente les bords du Nil. A droite un temple. Çà et là quelques palmiers. Au fond — une île sur le Nil. — Dans le lointain — les pyramides, le sphinx etc.

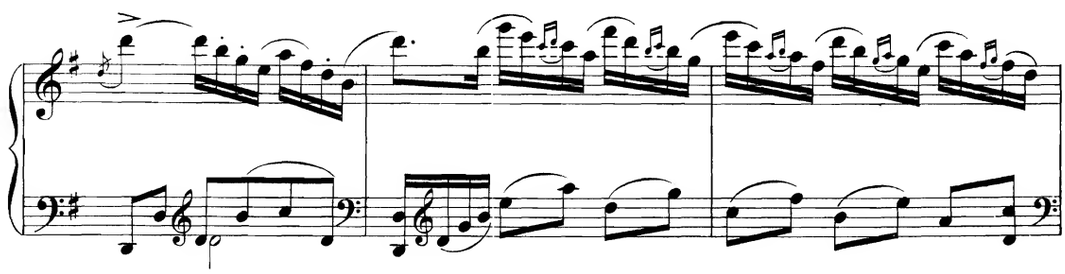
Allegro moderato. (♩ = 80.)

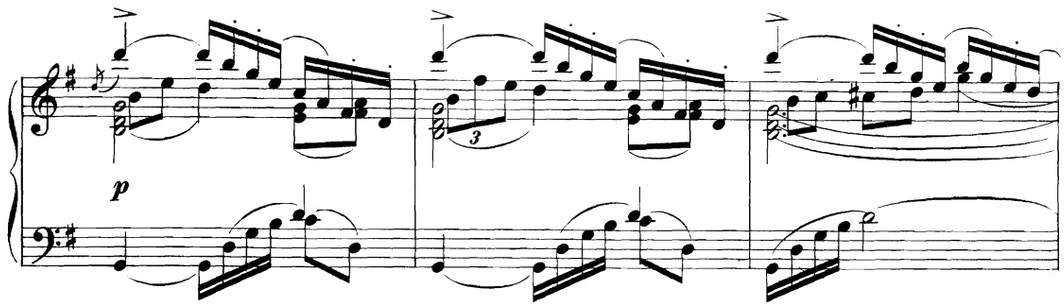



3
p

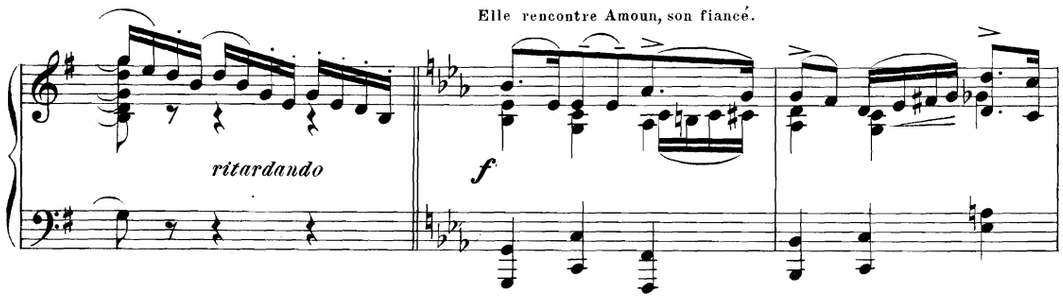

poco riten.
a tempo
3

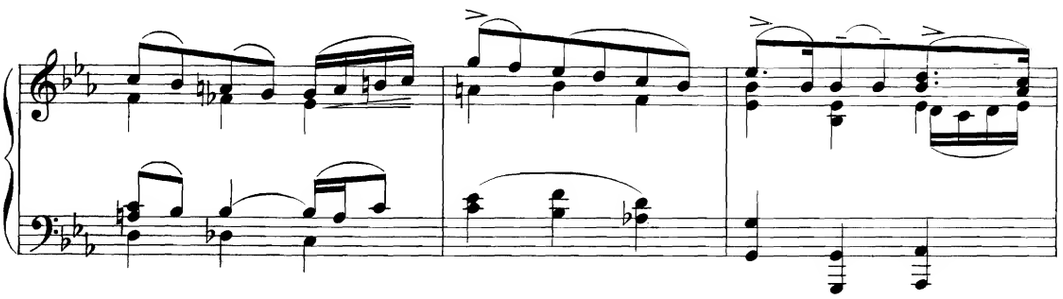

poco riten.
a tempo

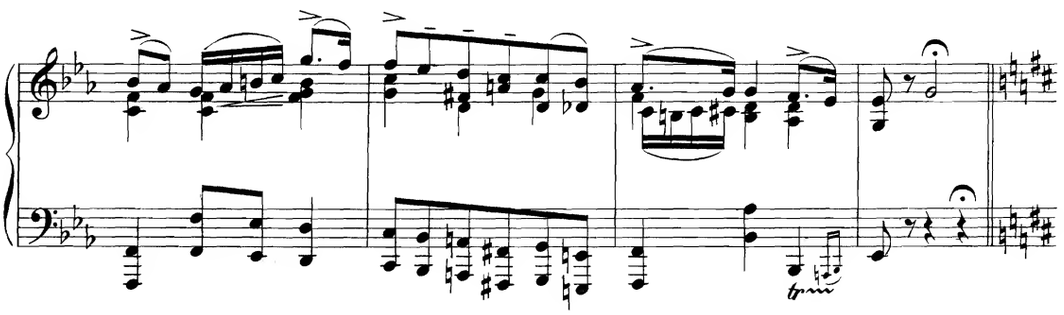


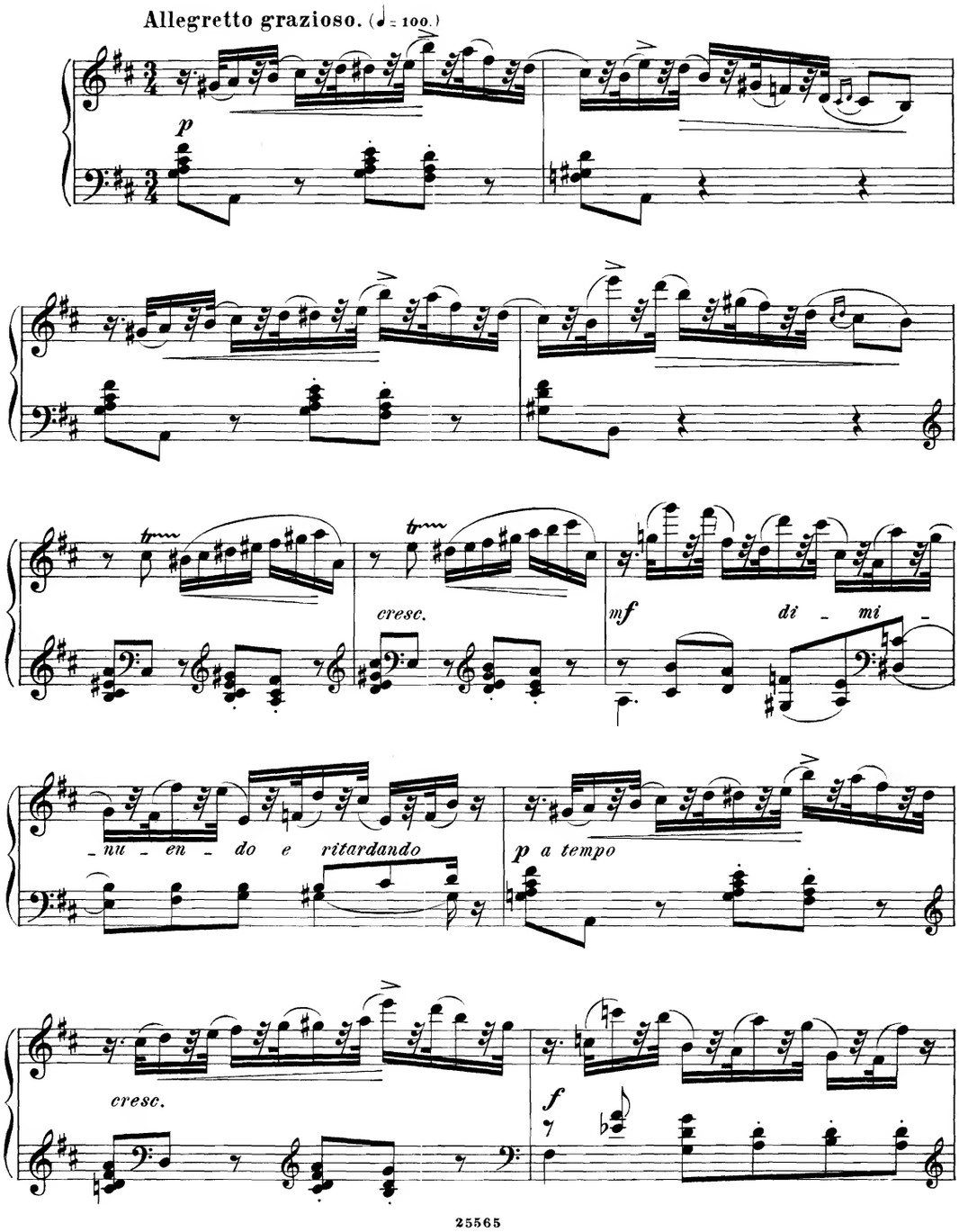


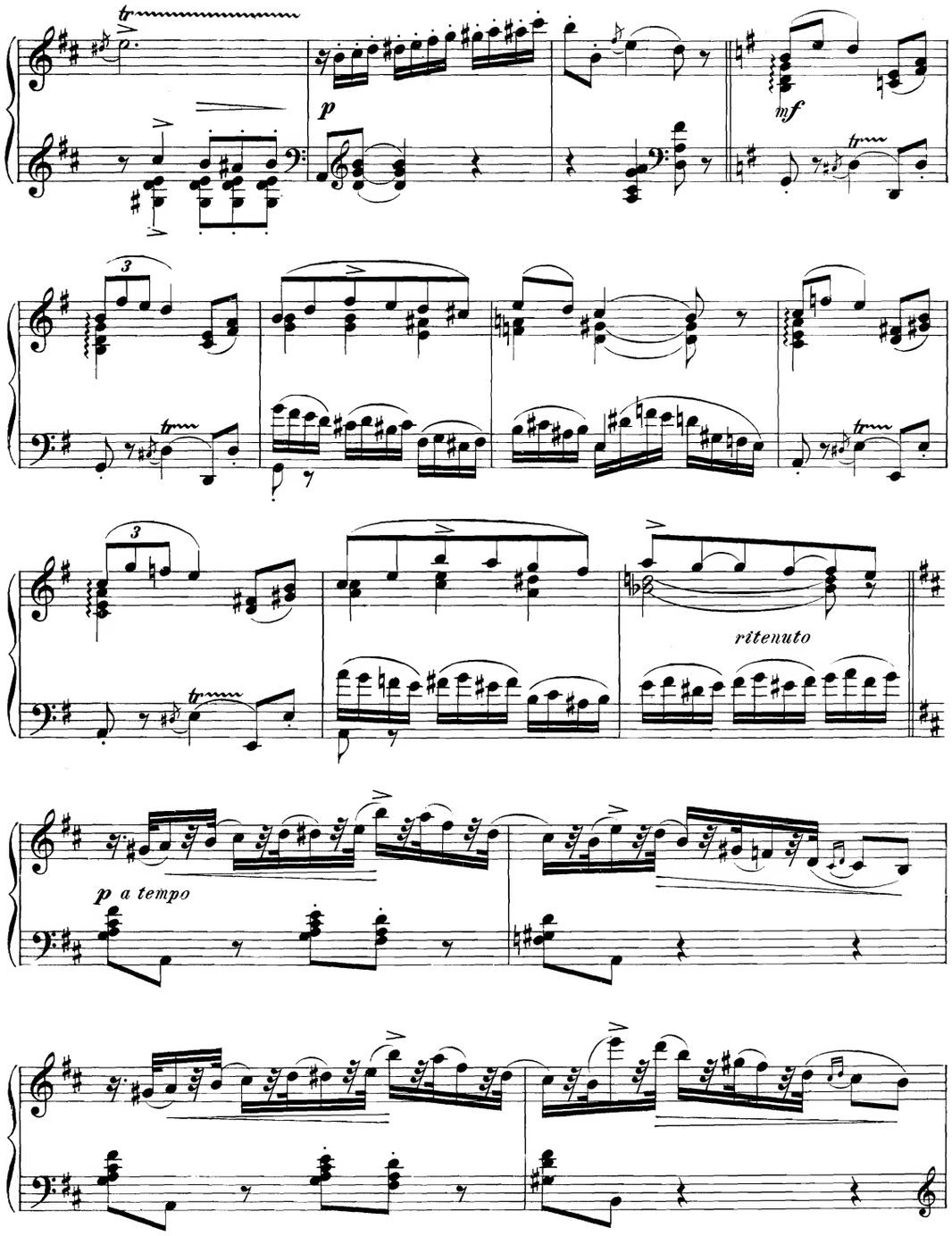
Elle rencontre Amoun, son fiancé.

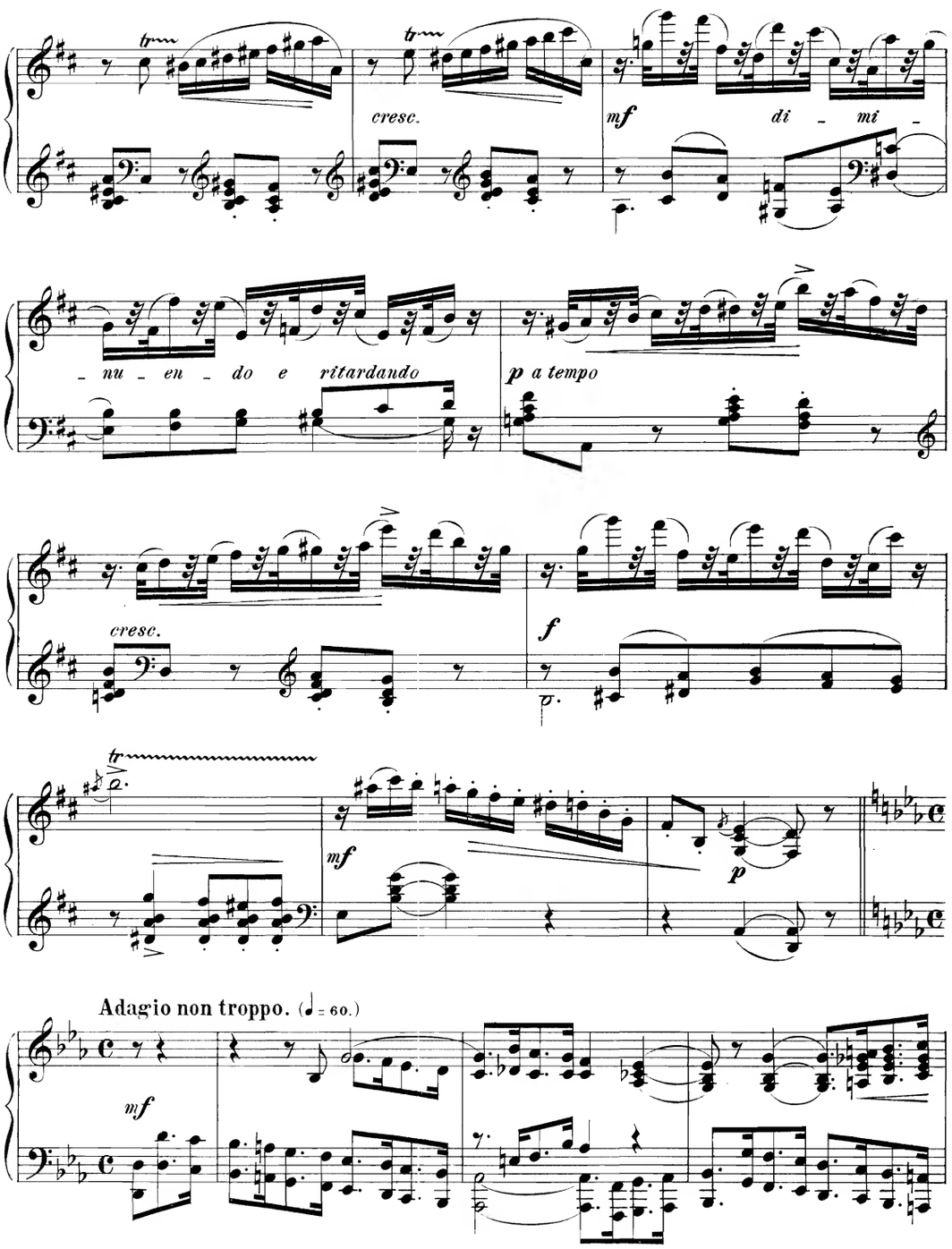


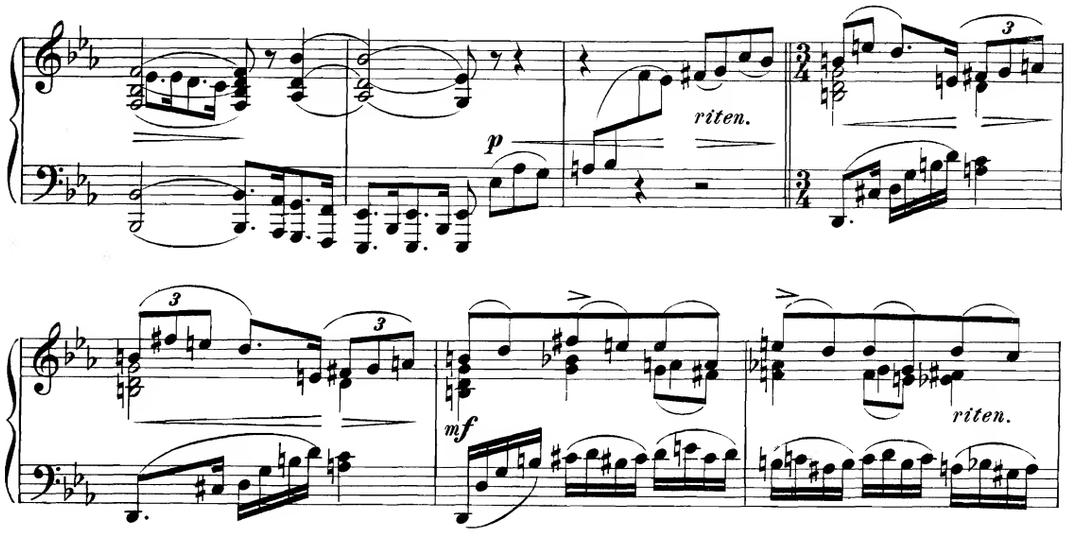




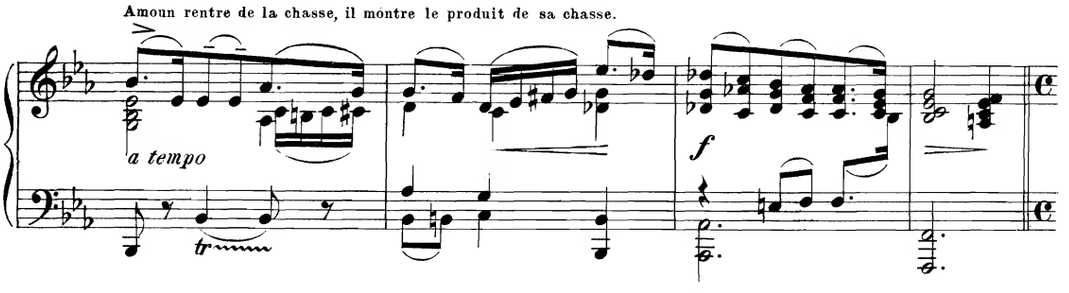

Allegretto grazioso. (♩ = 100.)
p
cresc.
mf
di - mi
-nu - en - do e ritardando
p a tempo
cresc.
f


p
mf
ritenuto
p a tempo

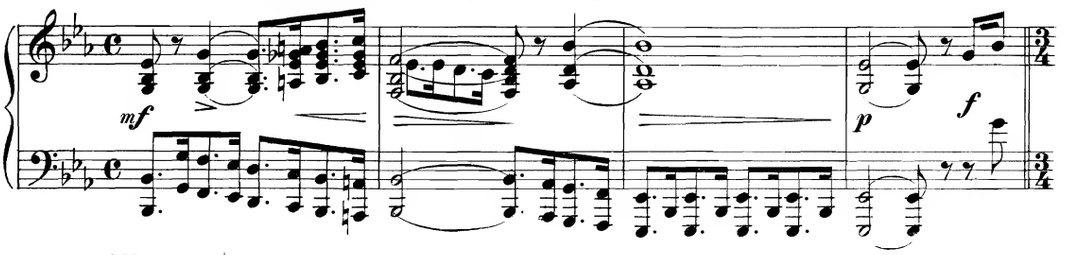

cresc.
mf
di - mi -
- nu - en - do e rittardando
p a tempo
cresc.
f
mf
p
Adagio non troppo. (♩= 60.)
mf



Amoun rentre de la chasse, il montre le produit de sa chasse.

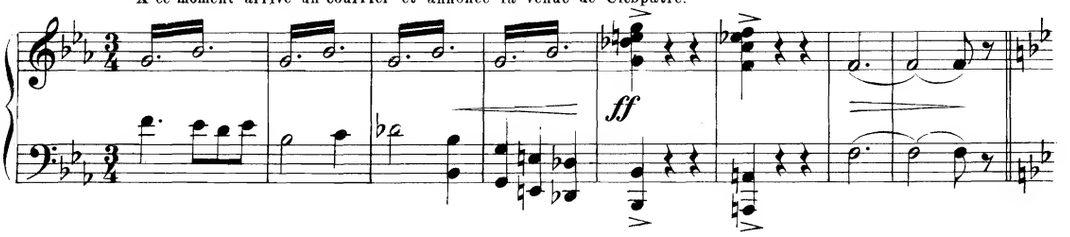


Le Gr. prêtre le félicite et se réjouit de son prochain mariage avec Bérénice.

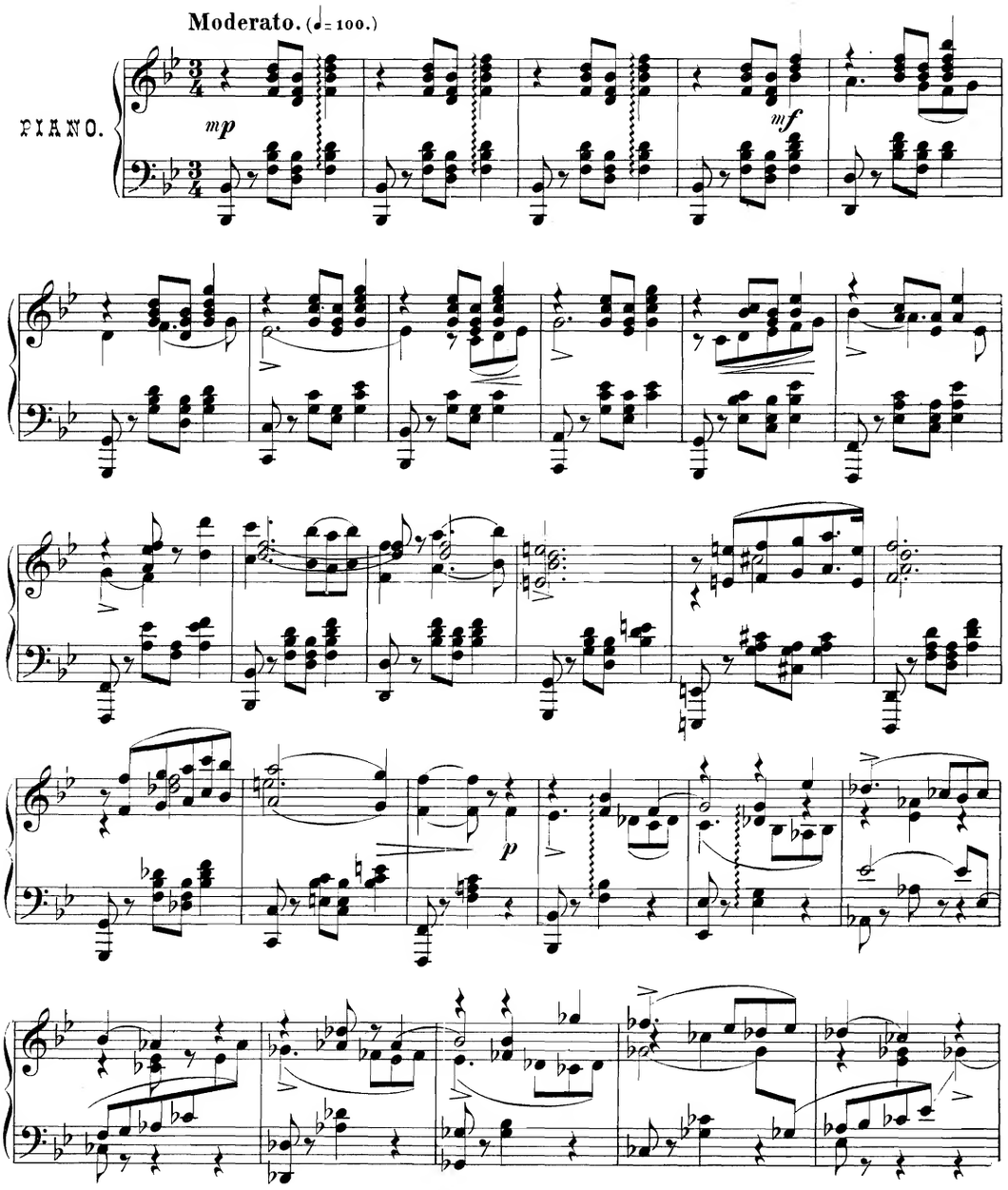


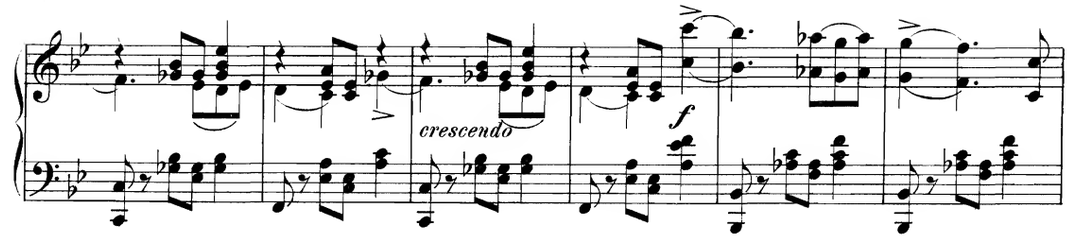
Allegro. (♩.= 80.)

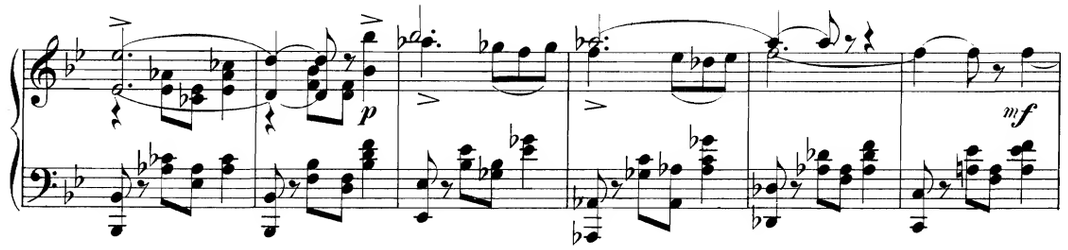
A ce moment arrive un courrier et annonce la venue de Cléopatre.



№ 2 Entreé de Cléopatre et scène.

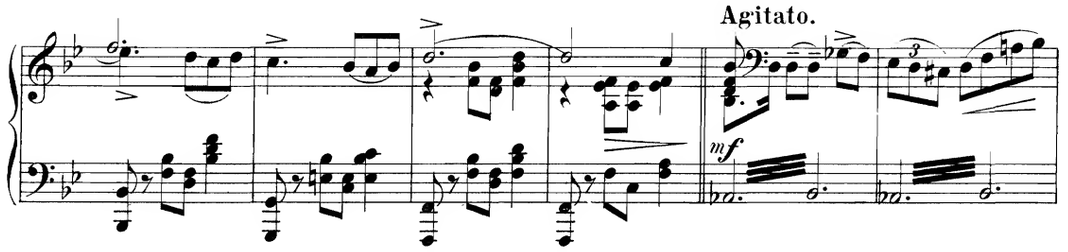




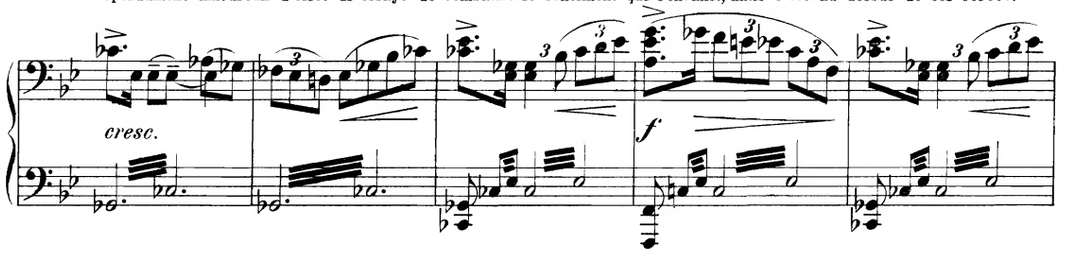


Amoun à la vue de Cléopatre devient

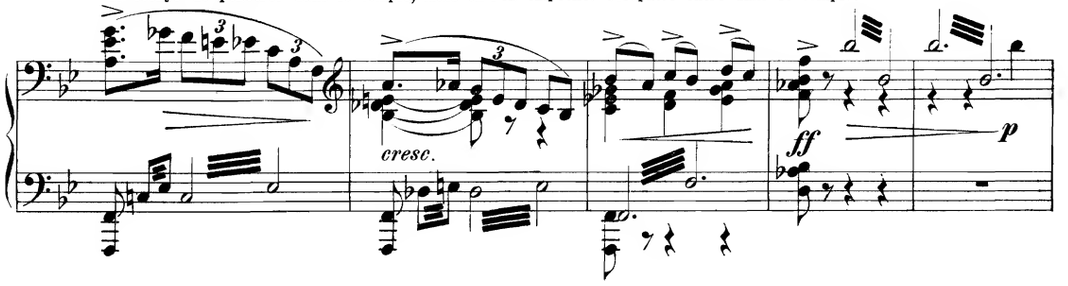
Agitato.

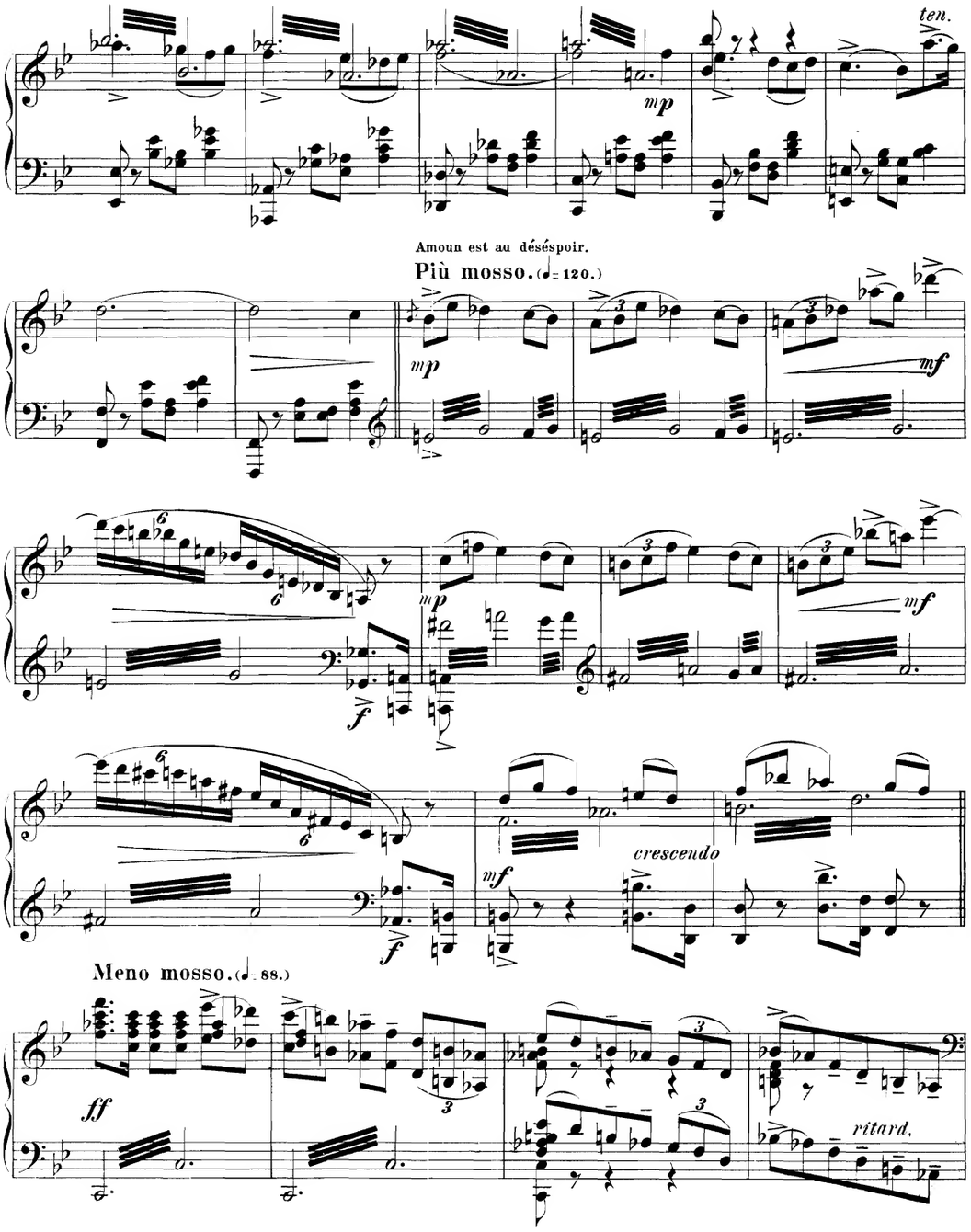


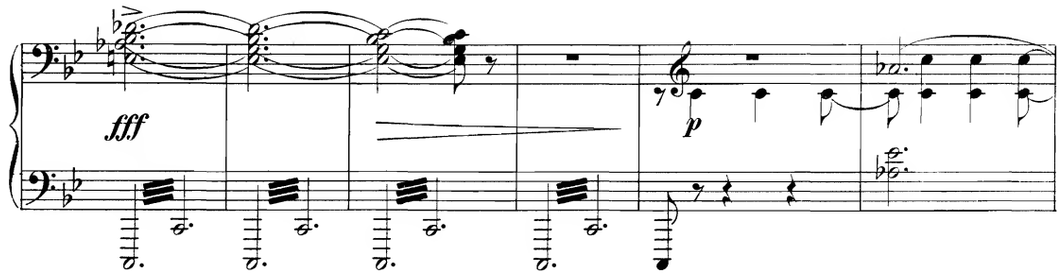
éperdument amoureux d'elle. Il essaye de combattre le sentiment qui l'envahit, mais c'est au dessus de ses forces.

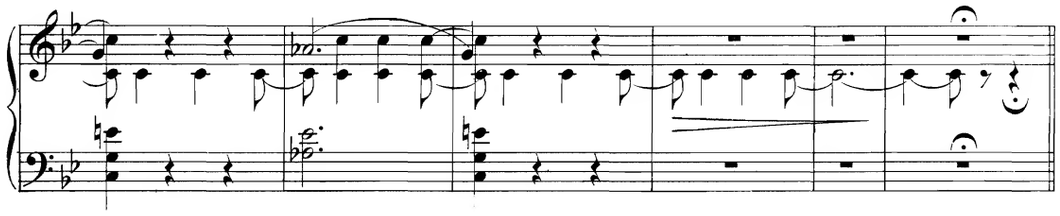


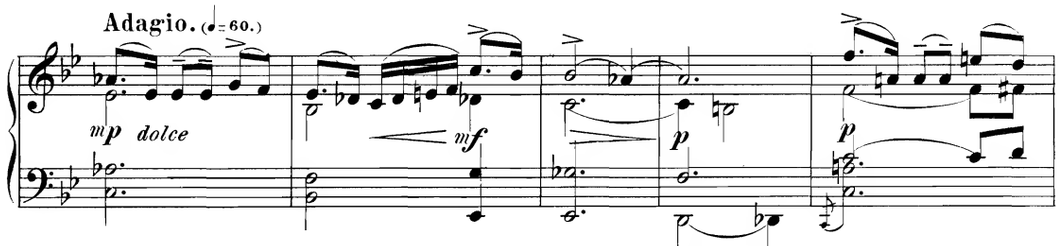
Il essaye de pénetrer dans le temple, mais on l'en empêche. Cléopatre entre dans le temple.



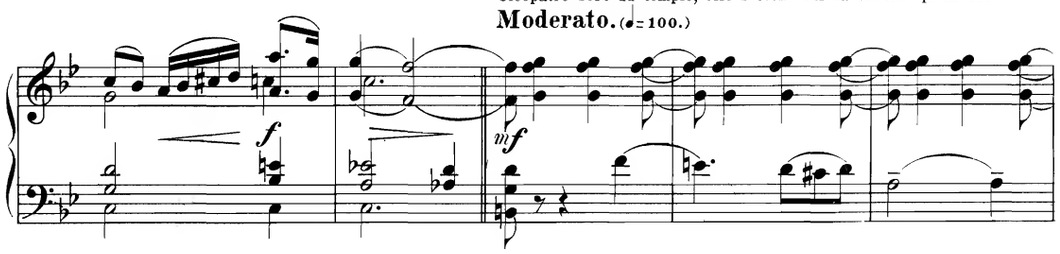

ten.
mp
Amoun est au déséspoir.
Più mosso. (♩= 120.)
mp
mf
mp
mf
f
f
mf
crescendo
Meno mosso. (♩= 88.)
ff
ritard.



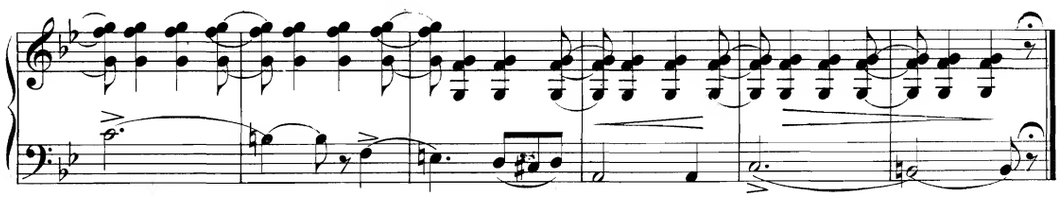




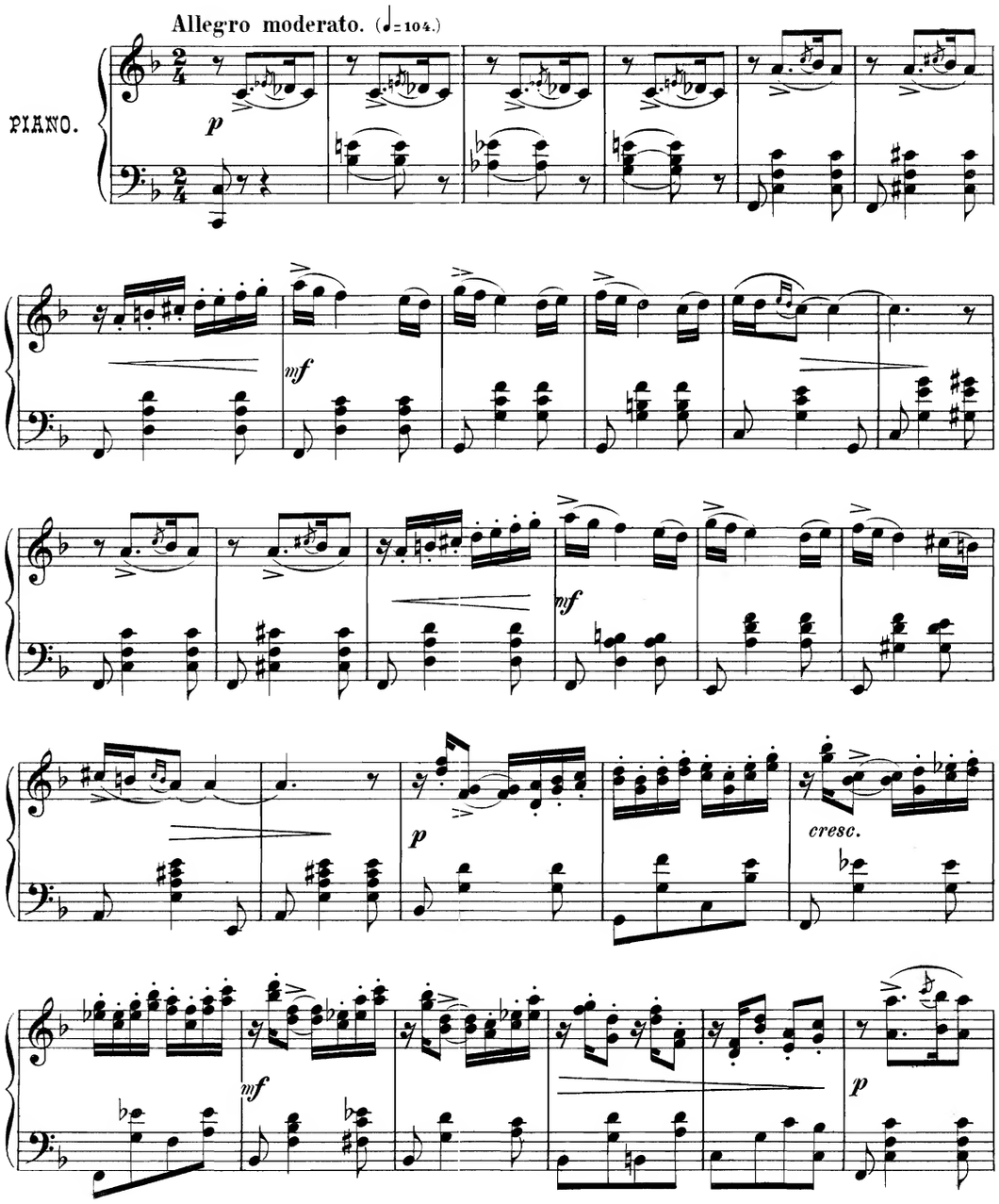
Cléopatre sort du temple; elle s'étend sur la couche qu'on lui

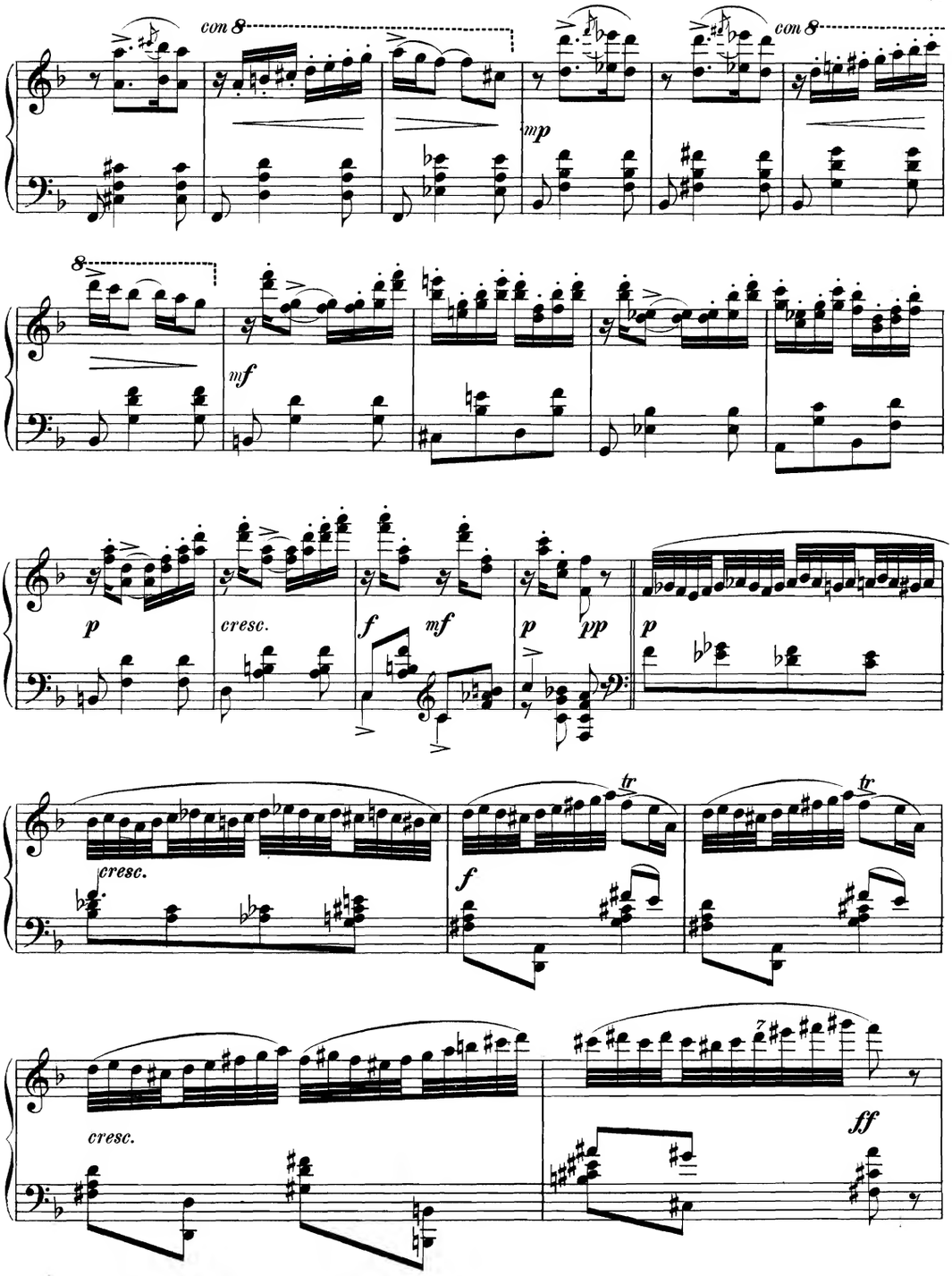


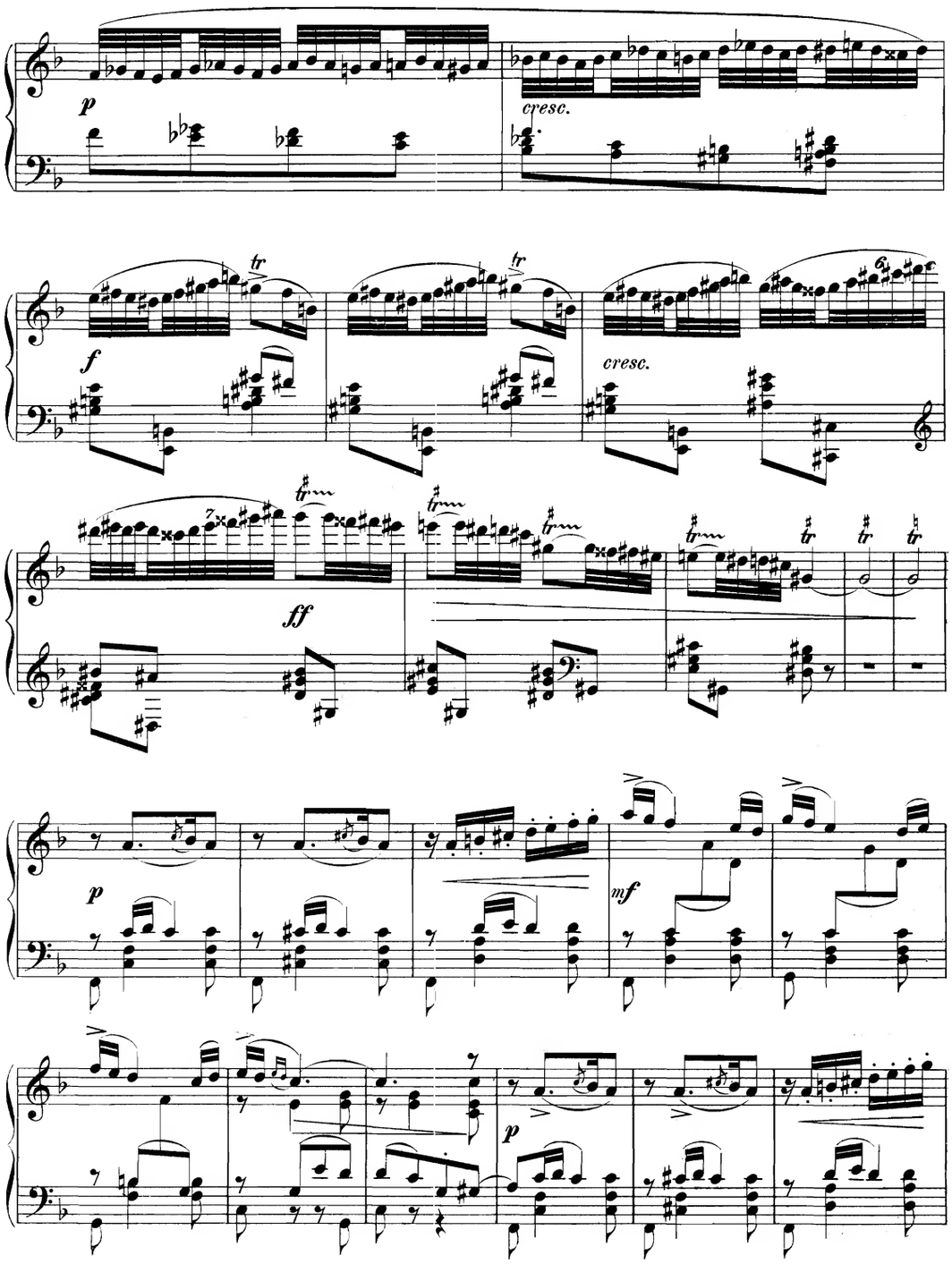
a préparé à l'ombre d'un palmier, mais c'est en vain qu' Arsinoé veut la distraire par des danses.

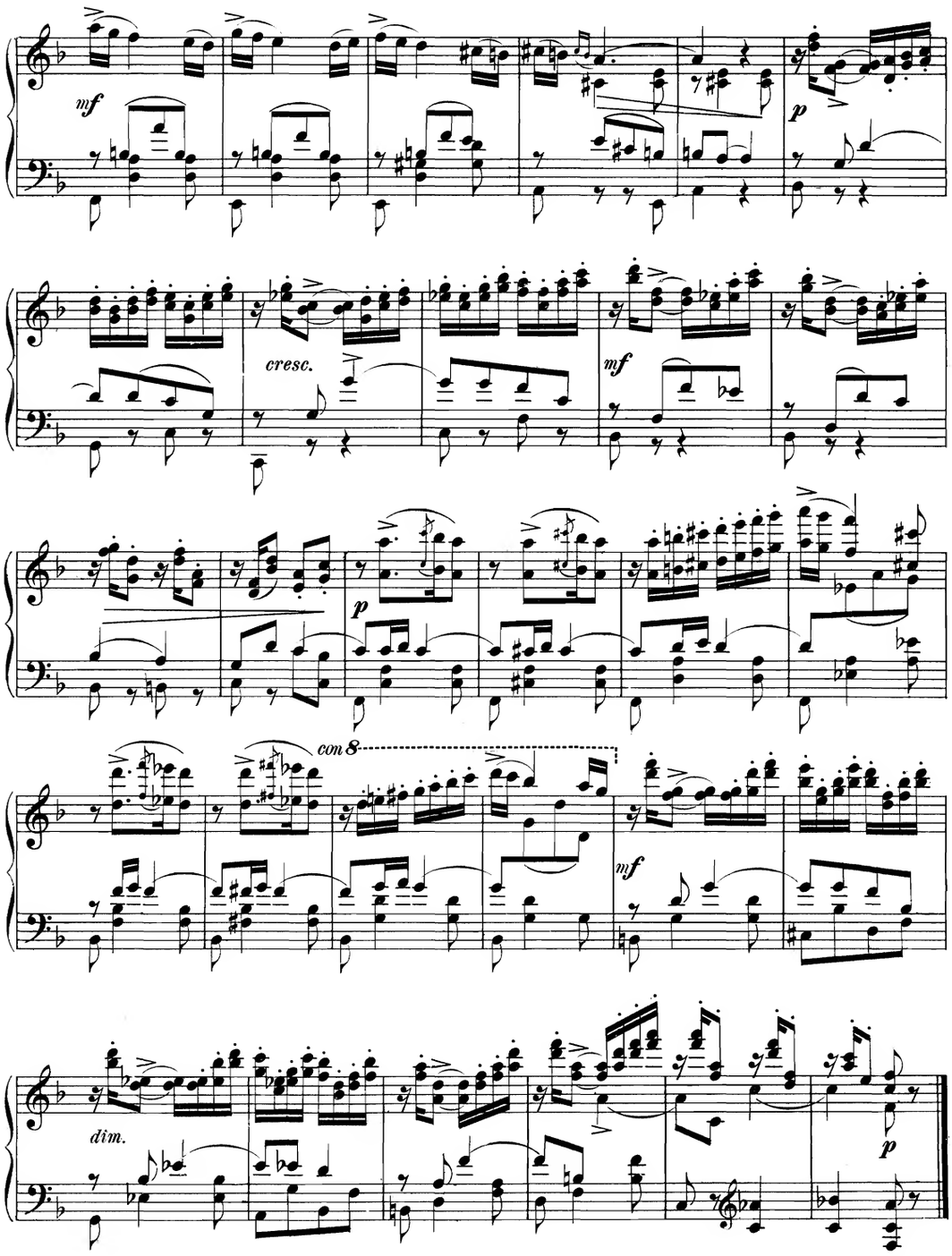


№ 3. Danse d'Arsinoé et des ésclaves

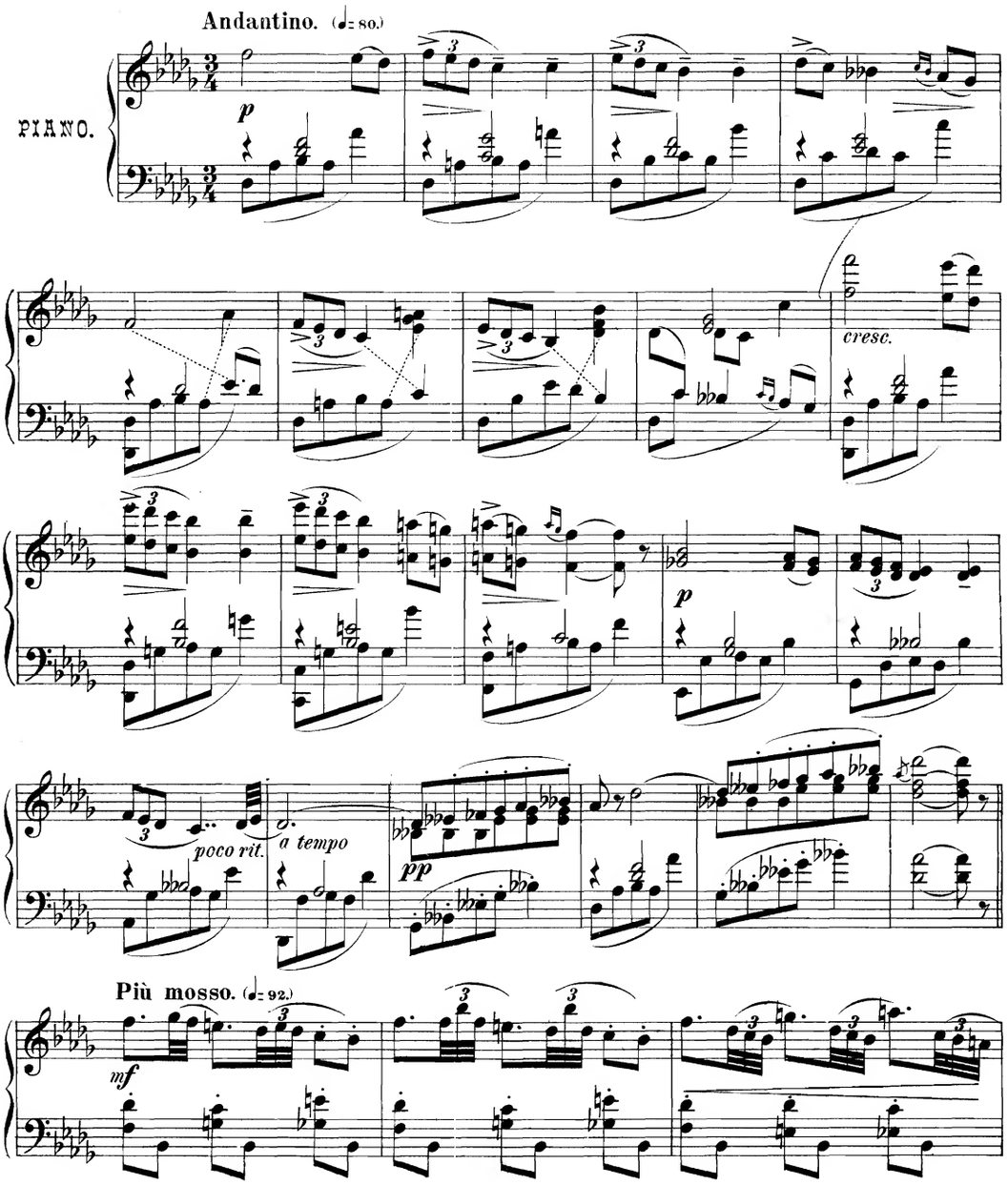


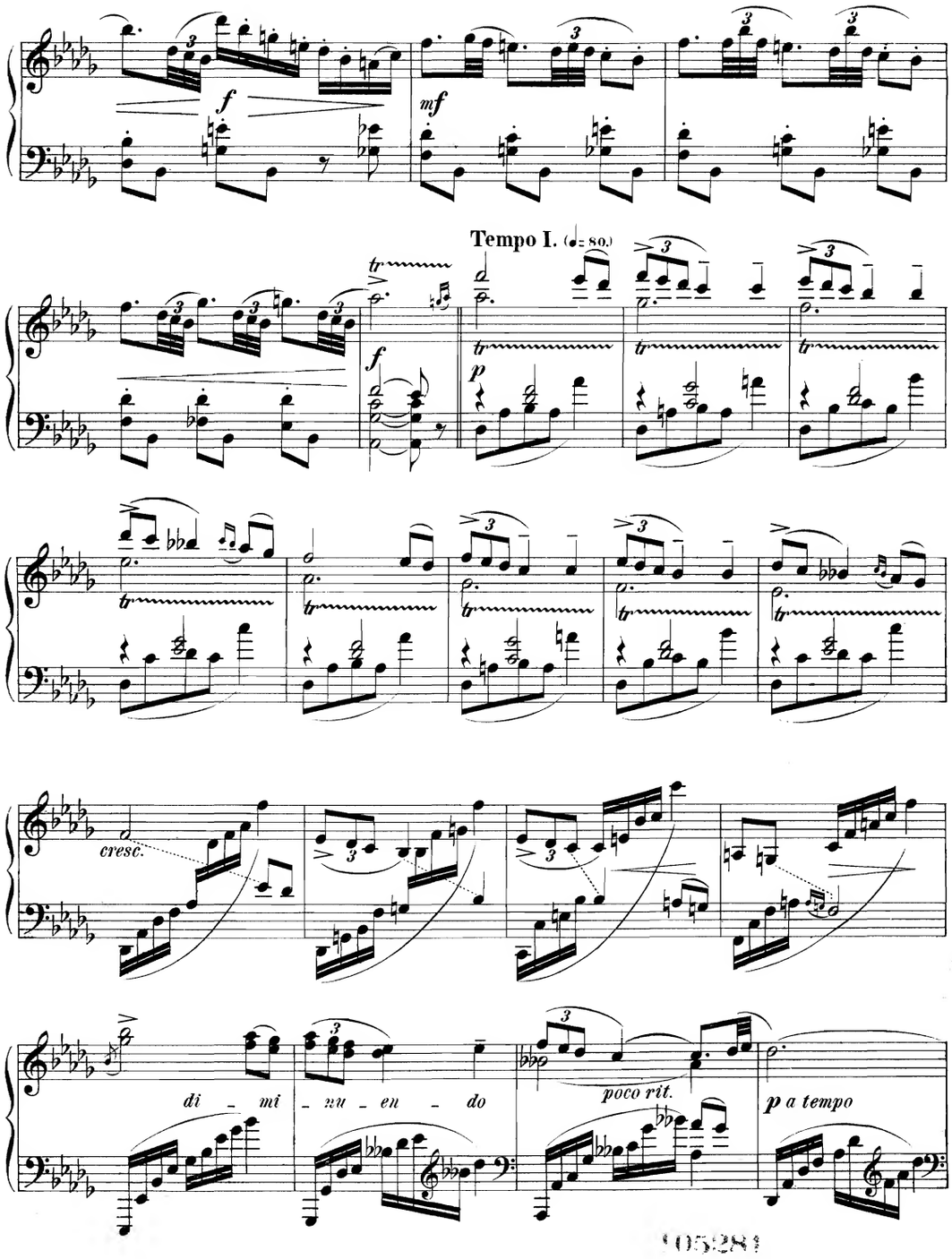

con 8
mp
con 8
8
mf
p
cresc.
f
mf
p
pp
p
cresc.
f
tr
tr
cresc.
ff


p
cresc.
f
cresc.
ff
p
mf
p


mf
p
cresc.
mf
p
con 8
mf
dim.
p

№4. Danse de Bérénice et scène.




f
mf
Tempo I. (♩= 80.)
f
p
cresc.
di - mi - nu - en - do
poco rit.
p a tempo

Amoun parait sur les marches qui conduisent au temple. Il saisit son arc, vise, tire, — la flèche, lancée d'une main sure, vient se planter dans l'arbre, qui protège Cléopatre par son ombre.

Allegro. (♩= 88.)

pp *ff* *mf*

Cléopatre, toute émue, donne l'ordre de saisir le téméraire. Des soldats se mettent à la poursuite d'Amoun.

p *cresc.*

mf *cresc.*

f *cresc.* *ff*

Arsinoé présente à Cléopatre la flèche à laquelle est fixé un long papyrus sur lequel Amoun a écrit „je táime."

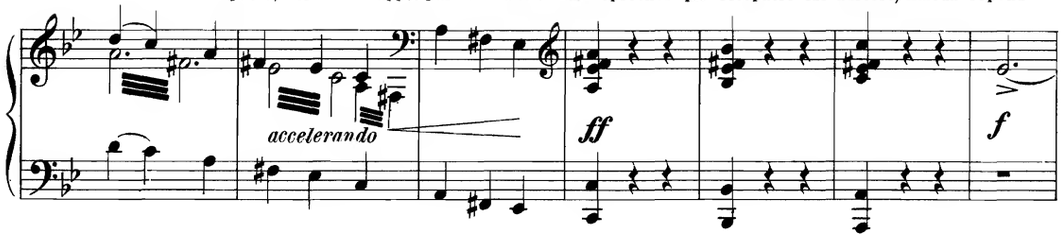
Andante sostenuto. (♩= 66.)

mp

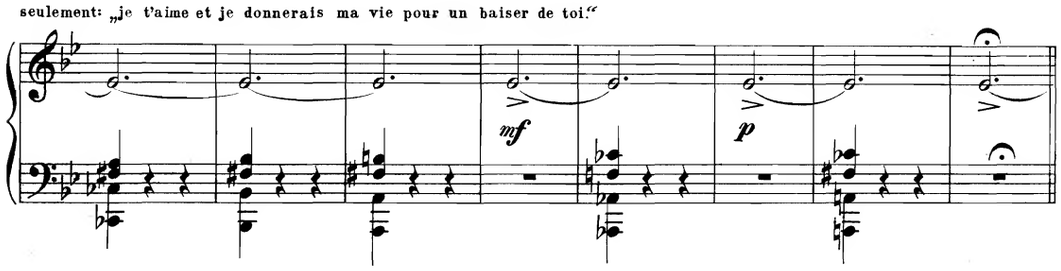
Allegro. (♩= 88.)

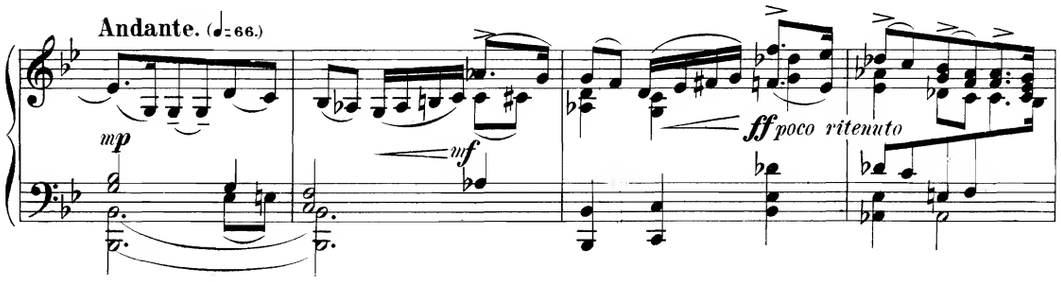
f

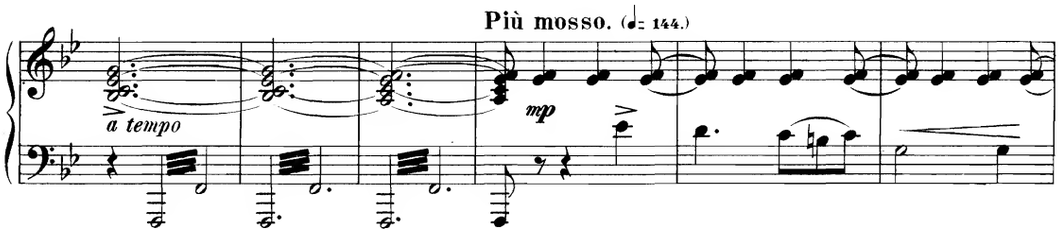
On amène Amoun à Cléopatre, elle est frappée par sa beauté. Aux reproches que Cléopatre lui adresse, Amoun répond

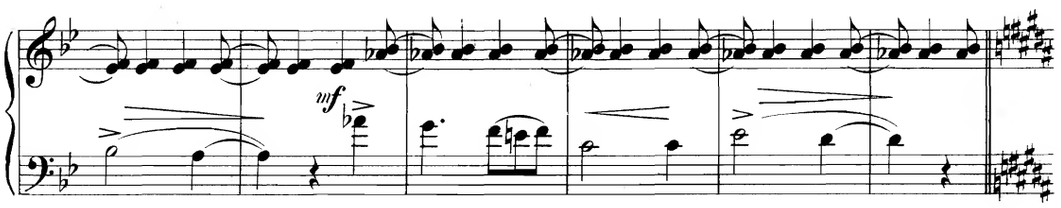


seulement: „je t'aime et je donnerais ma vie pour un baiser de toi."

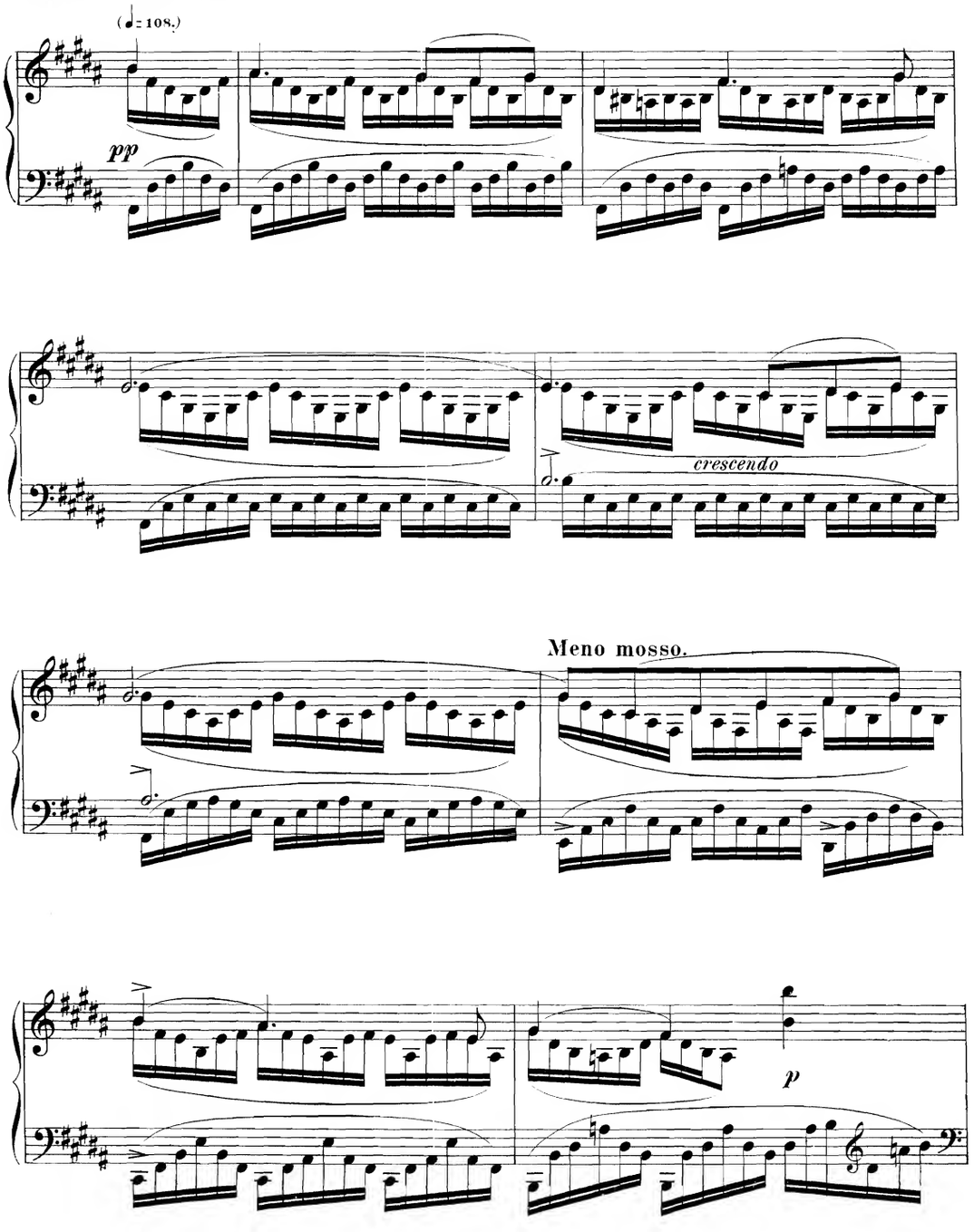


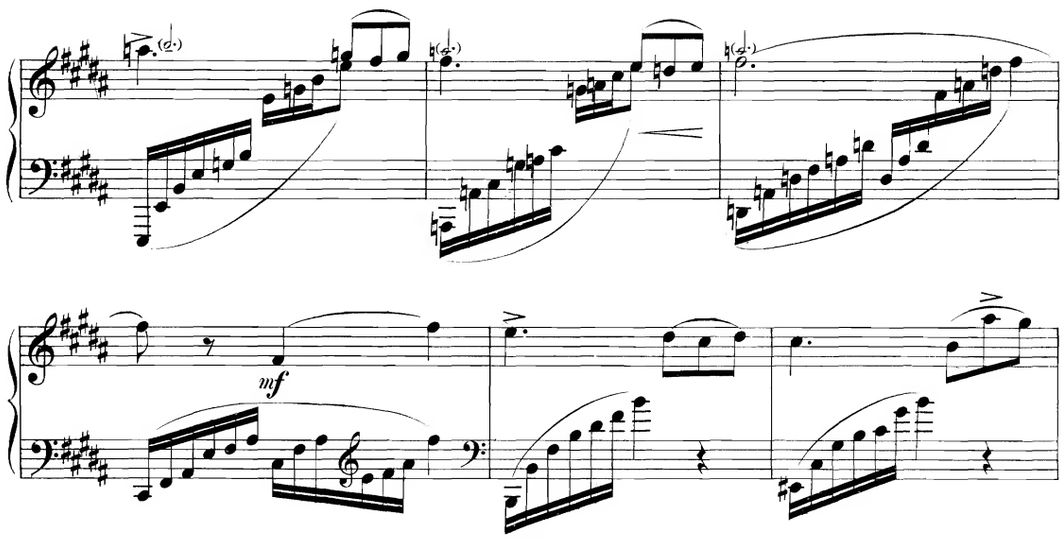




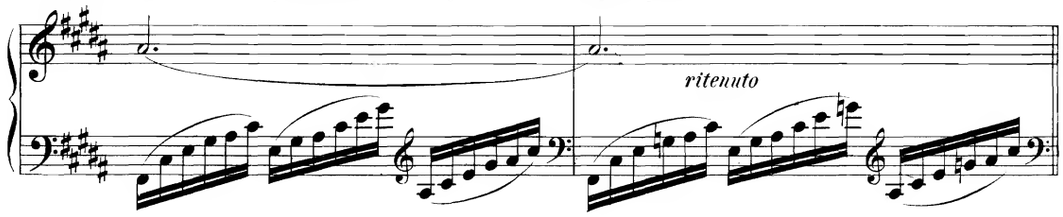


Elle annonce à Amoun qu'elle lui donnera un baiser,

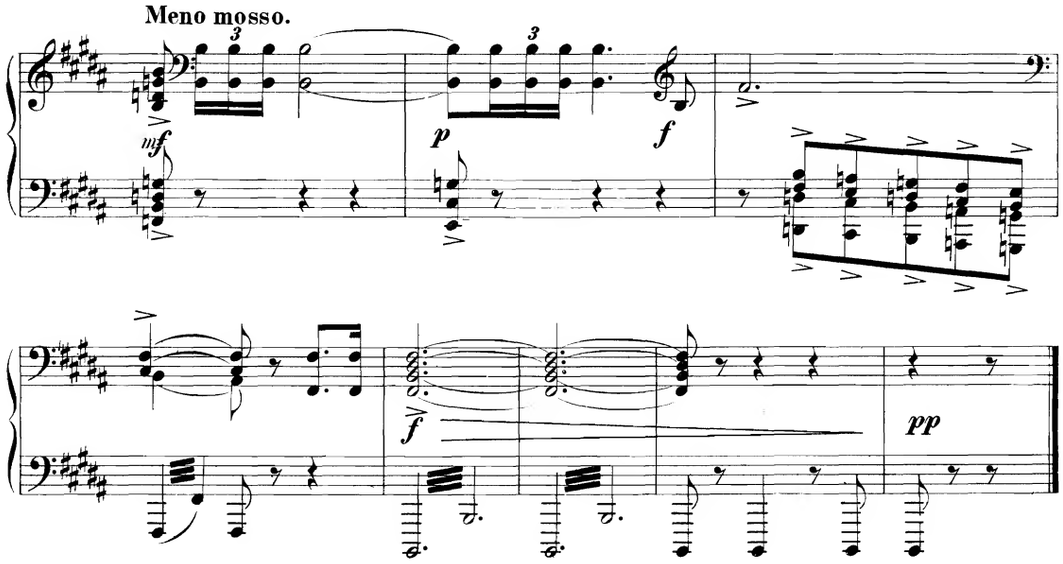




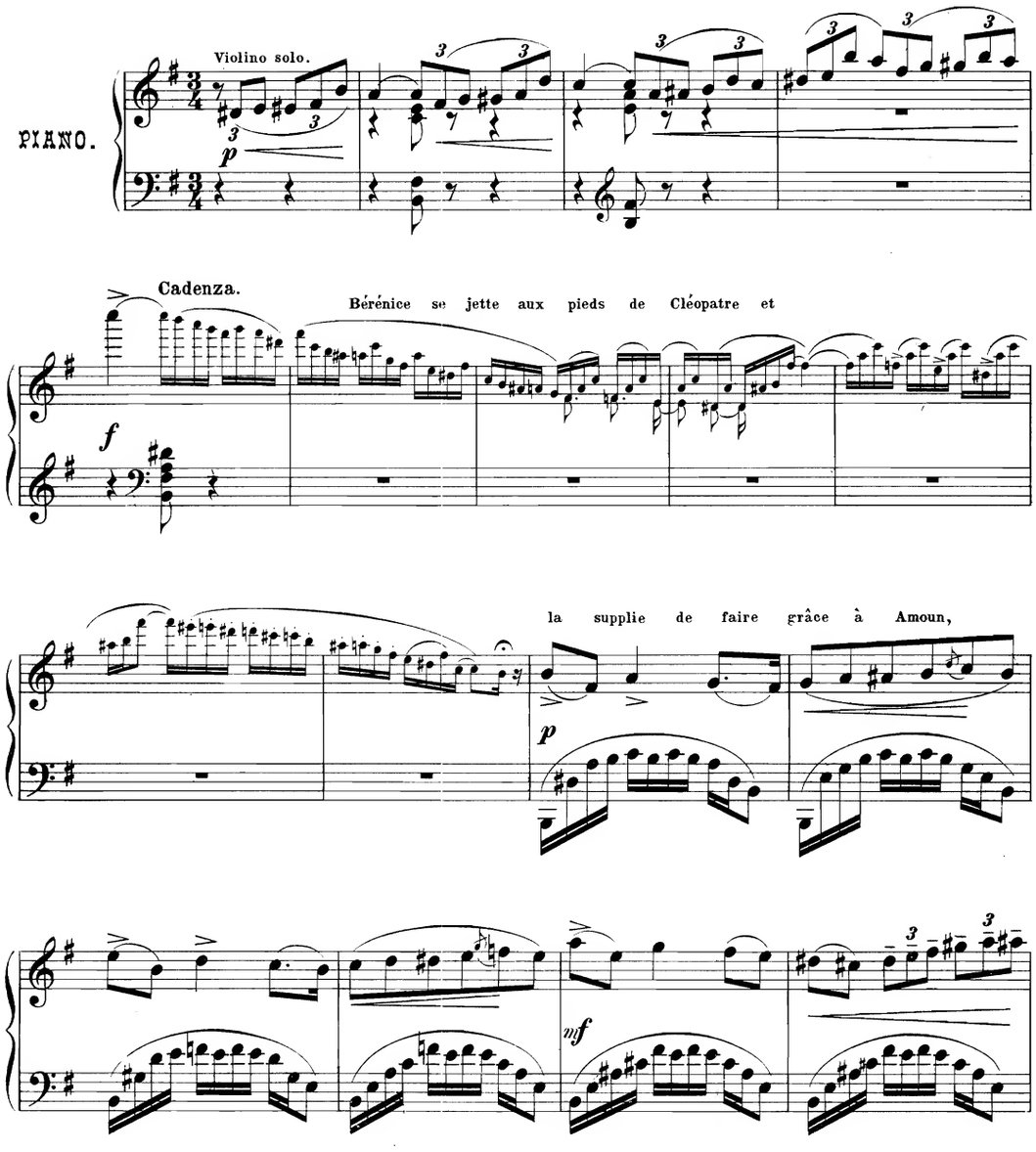
mais qu'il devra mourir aux premières lueurs du jour. boire la coupe empoisonnée.

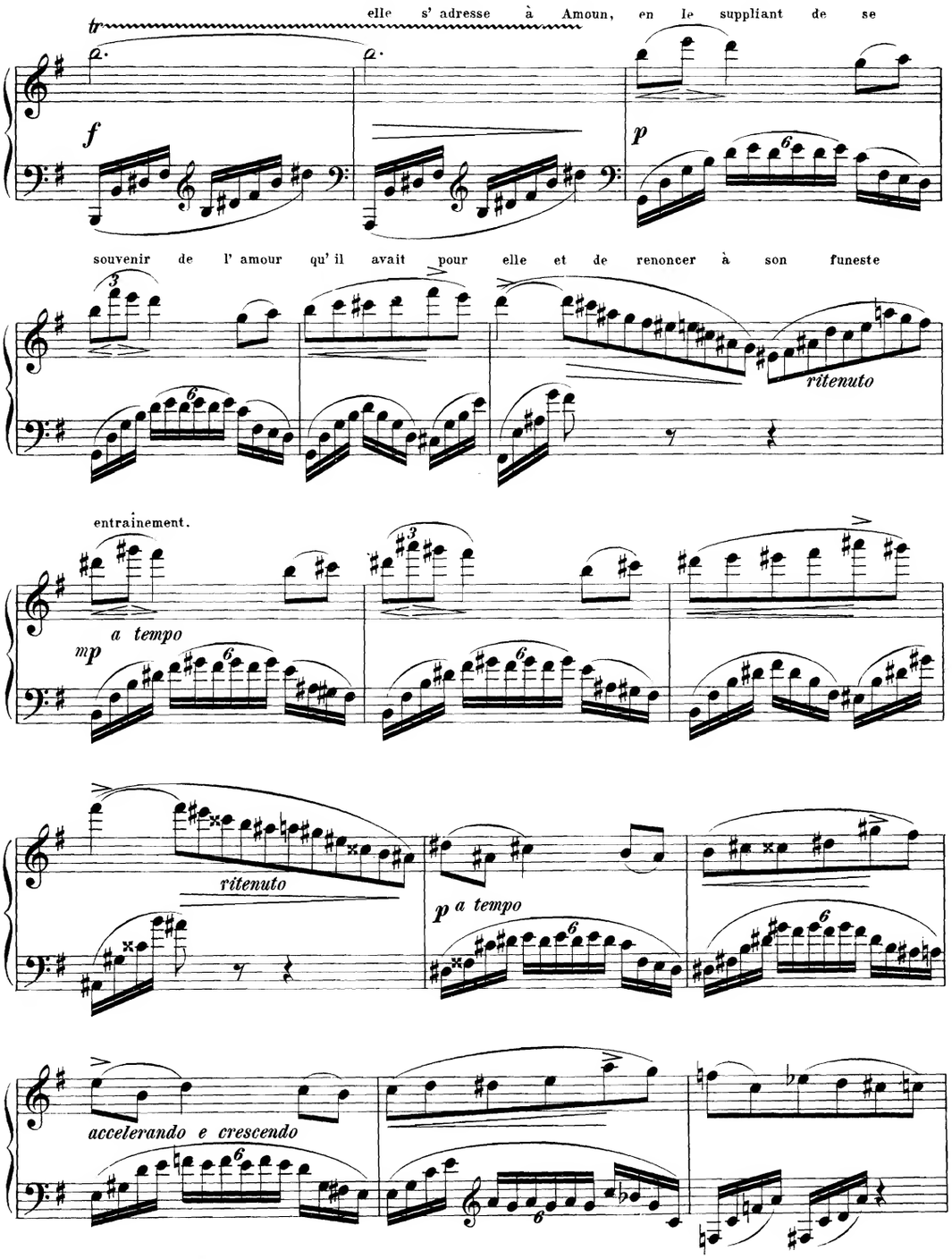


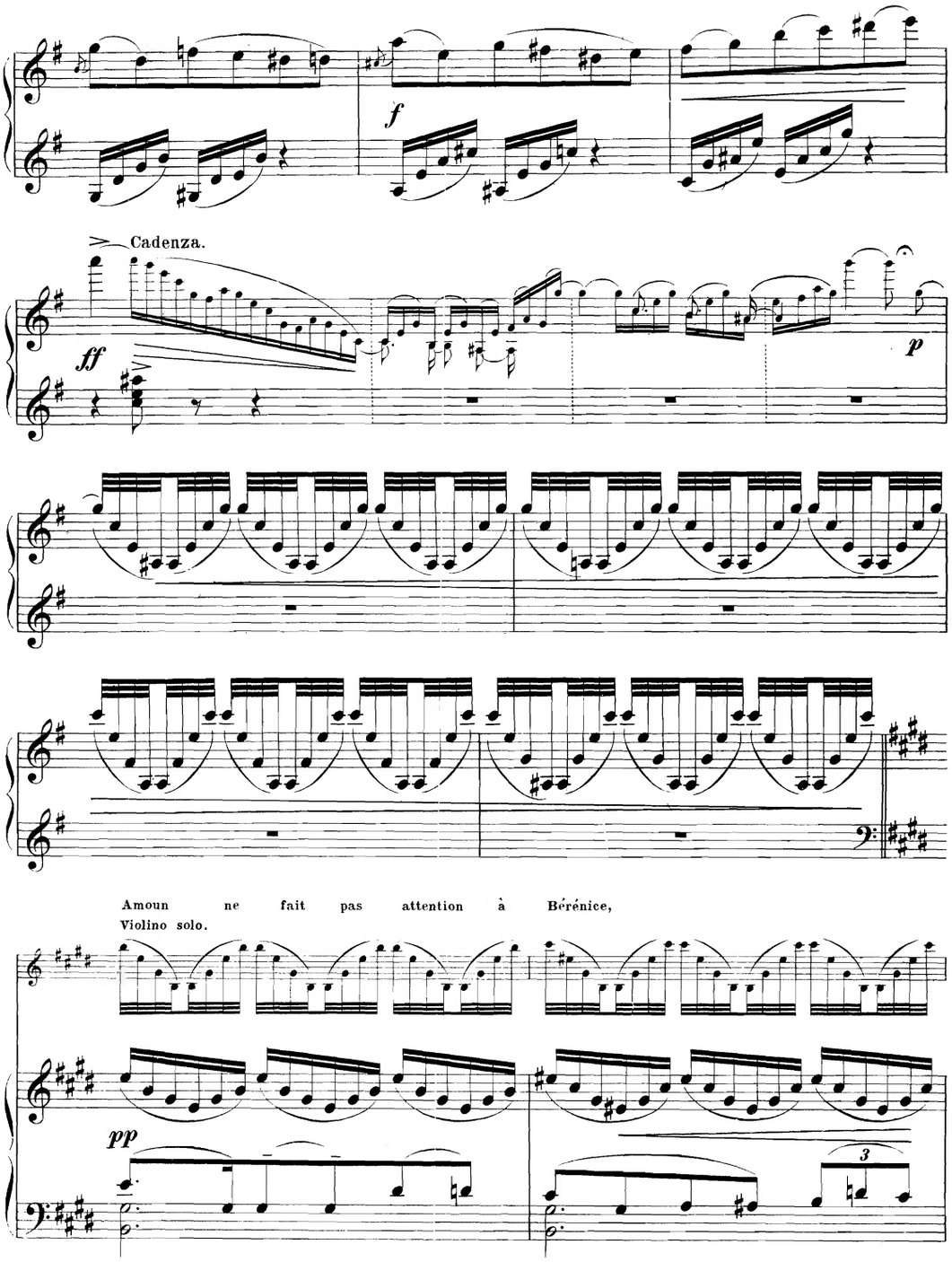
Meno mosso.

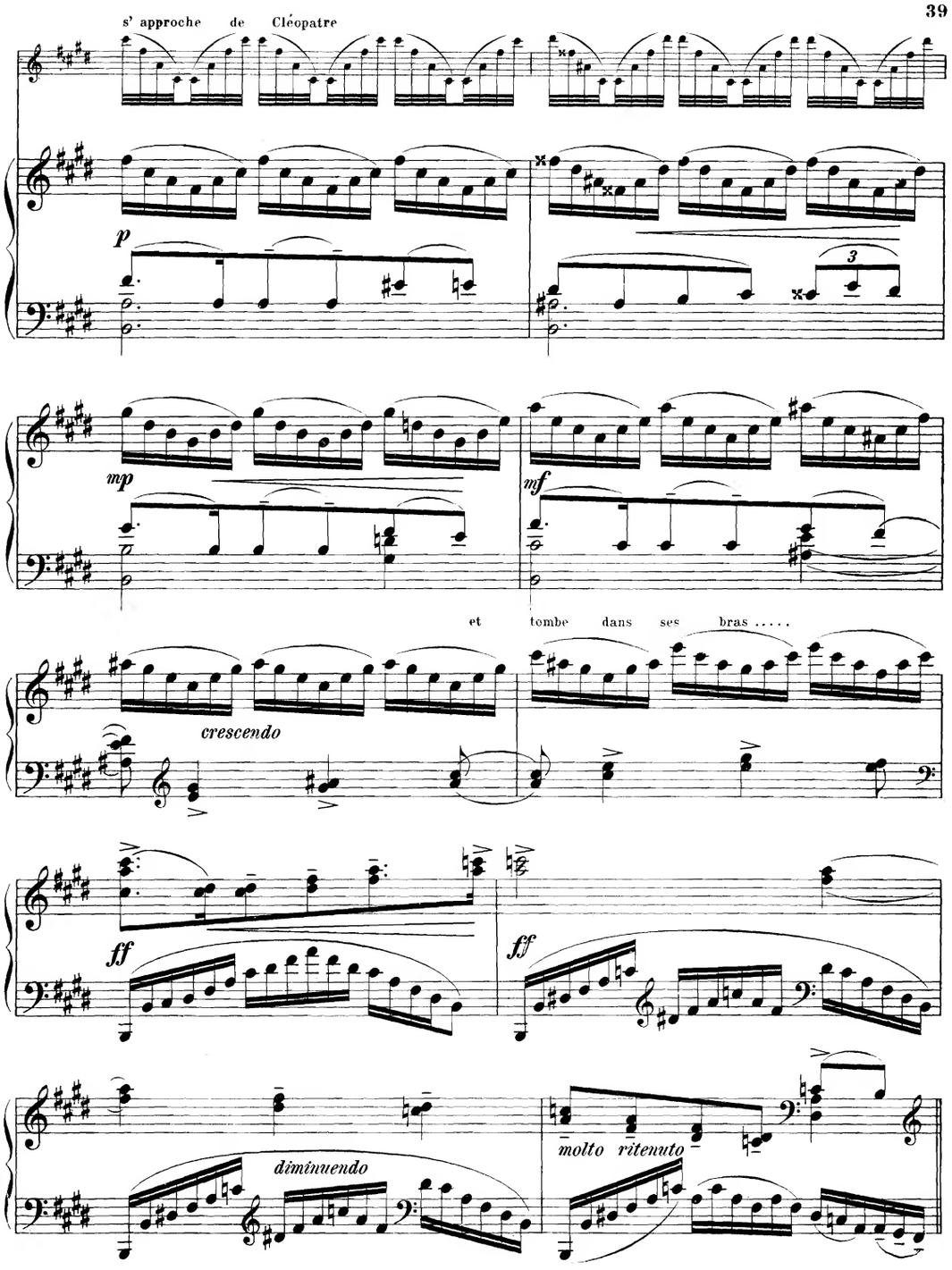


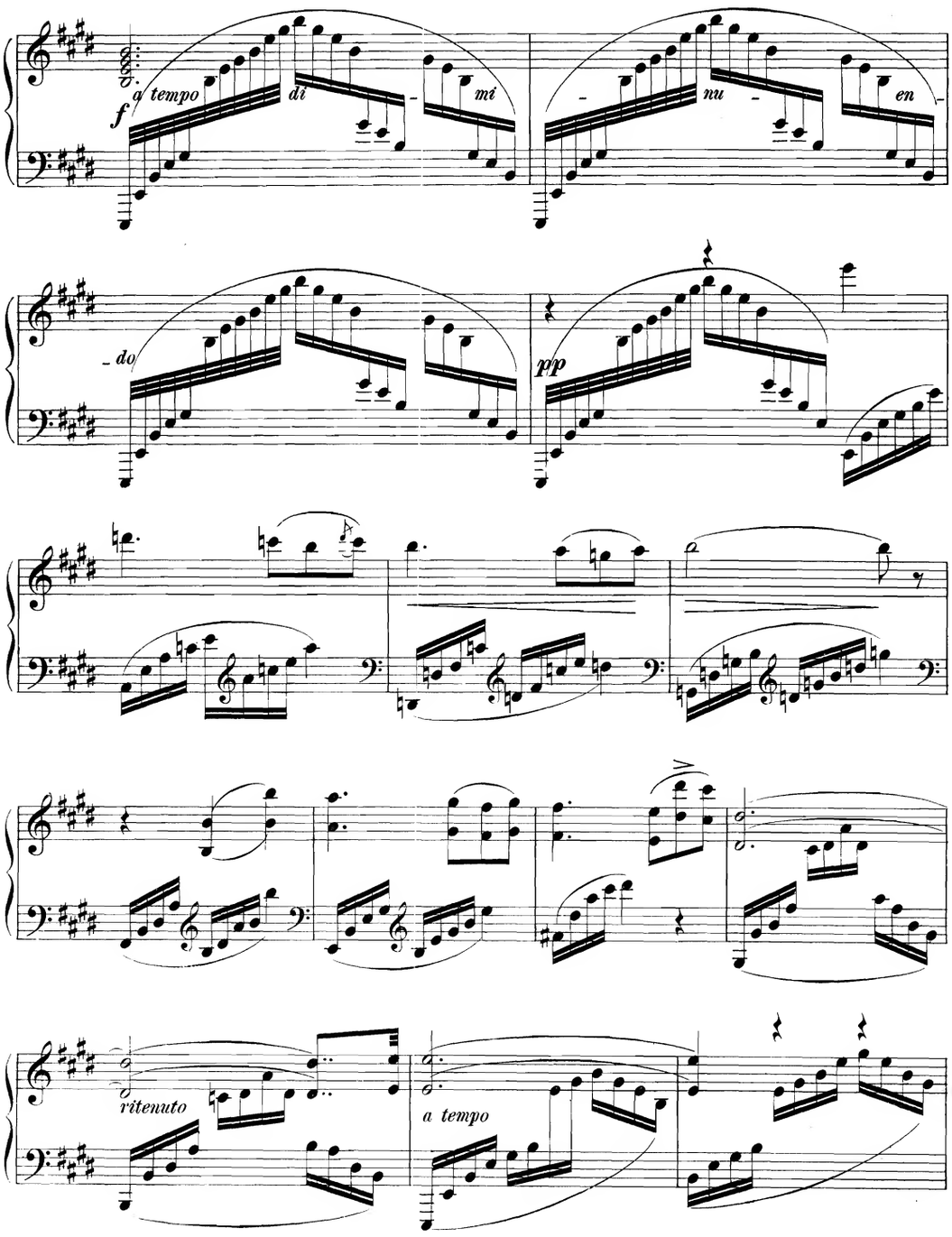
№ 5. Scène d'empoisonnement.

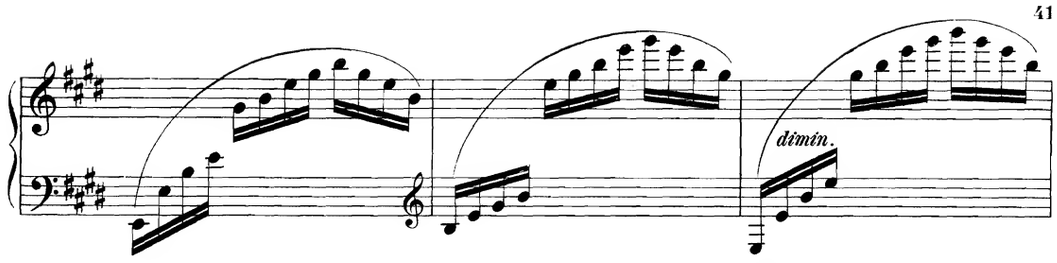



elle s' adresse à Amoun, en le suppliant de se
f
p
souvenir de l' amour qu' il avait pour elle et de renoncer à son funeste
ritenuto
entrainement.
mp
a tempo
ritenuto
p a tempo
accelerando e crescendo

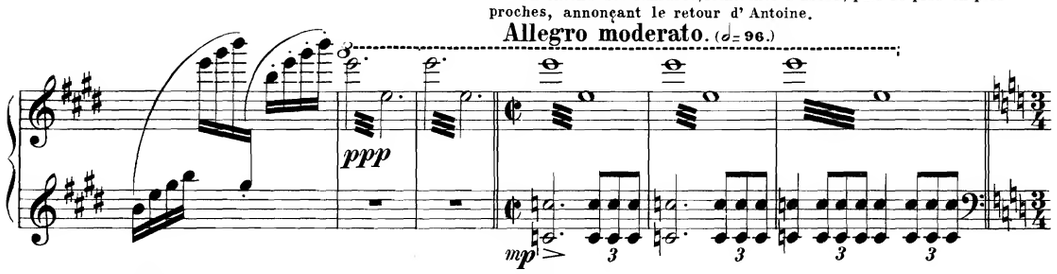

f
Cadenza.
ff
p
Amoun ne fait pas attention à Bérénice,
Violino solo.
pp
3


s' approche de Cléopatre
p
3
mp
mf
et tombe dans ses bras .....
crescendo
ff
ff
diminuendo
molto ritenuto

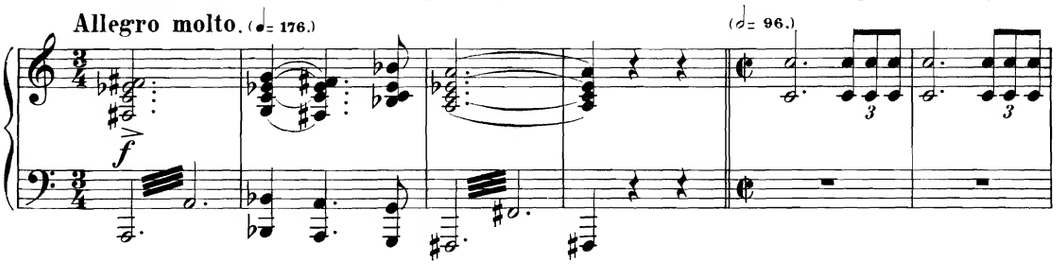

f
a tempo
di
mí
nu
en
do
pp
ritenuto
a tempo



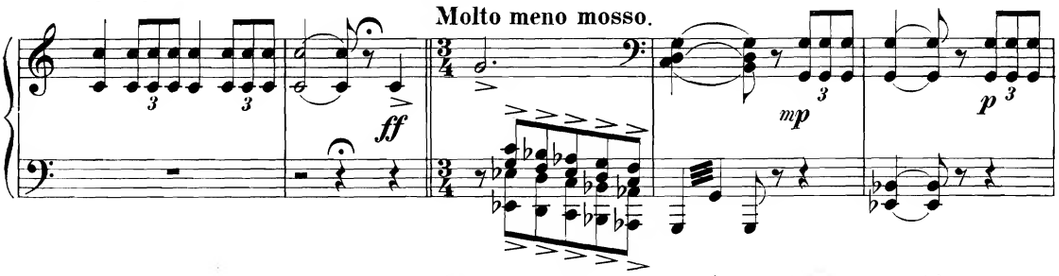
On entend des fanfares, lointaines d'abord, puis de plus en plus proches, annonçant le retour d' Antoine.



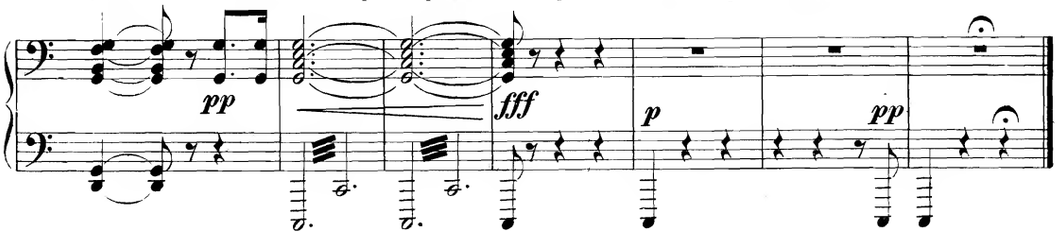
Cléopatre fait apporter la coupe empoisonnée, mais le Gr. prêtre en substitue le contenu par un breuvage pré-



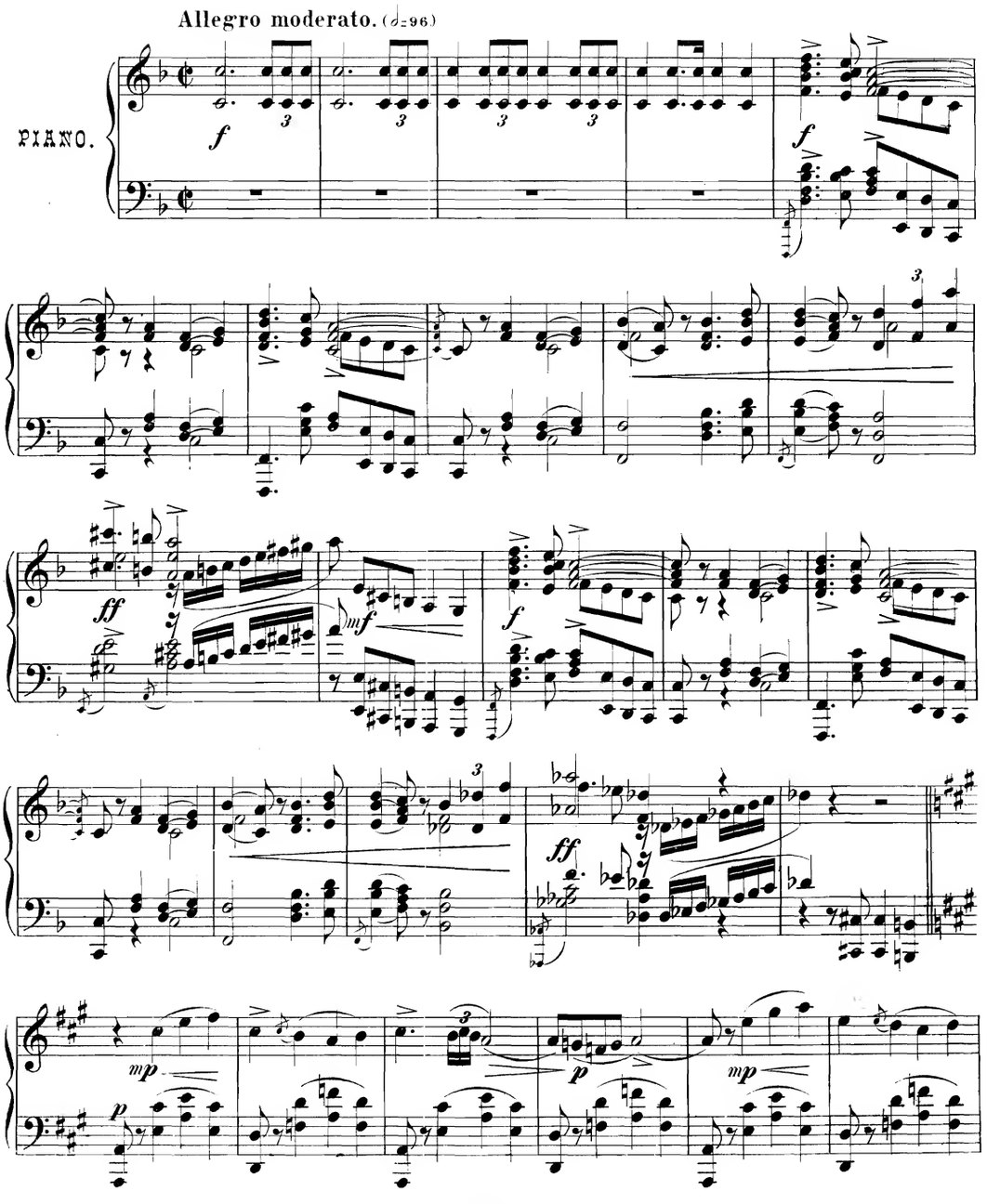
paré par lui.

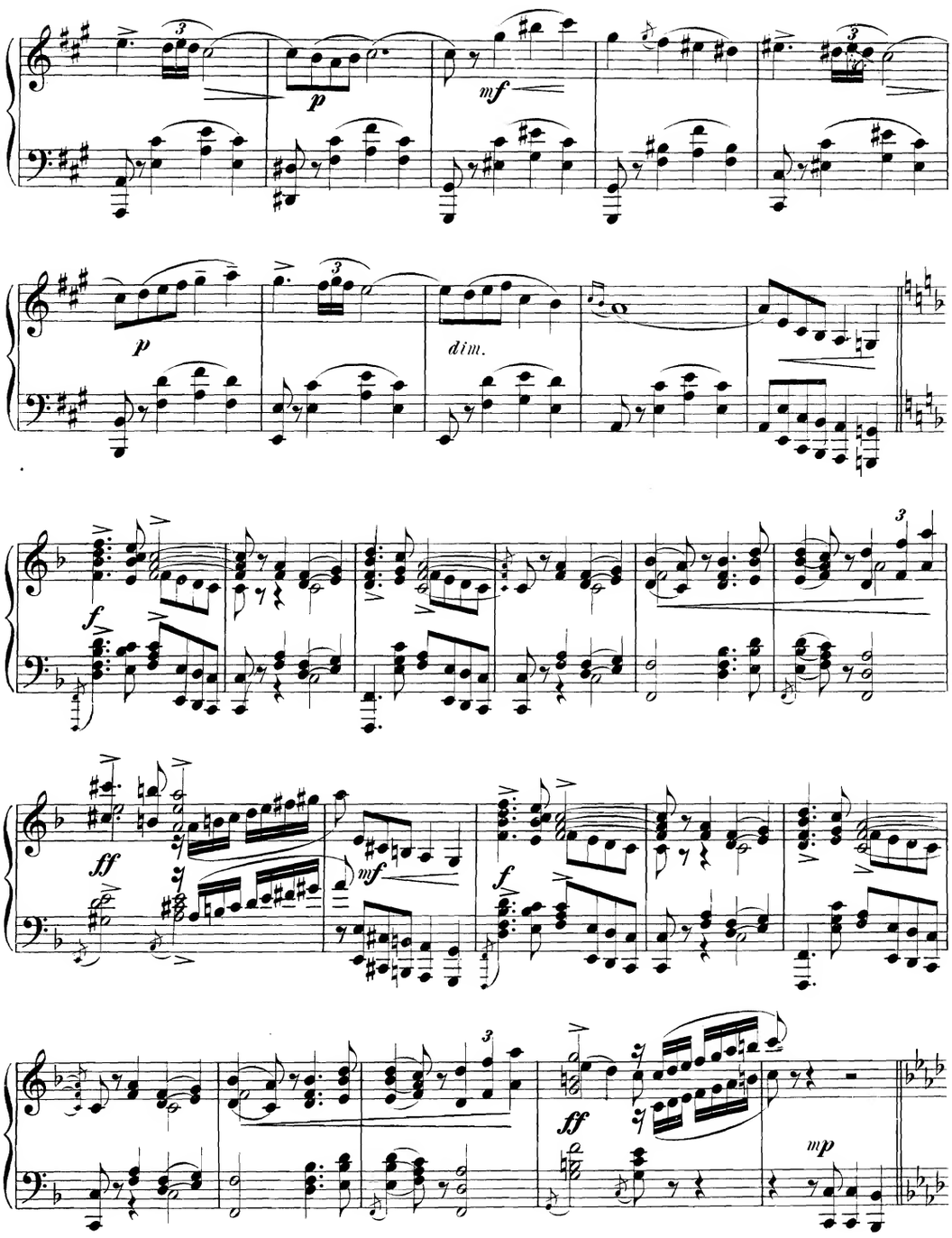


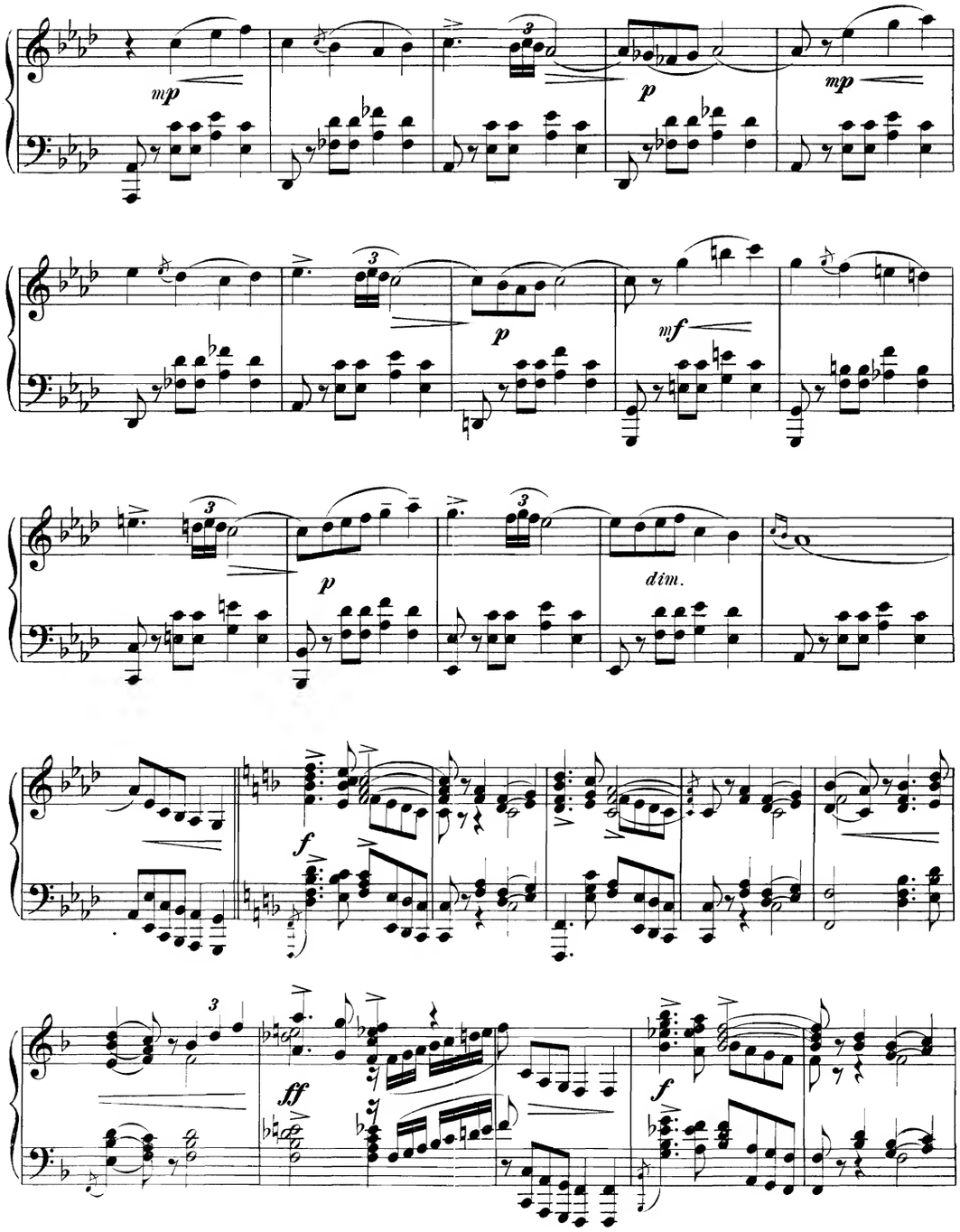
Amoun le boit et tombe soutenu par les prêtres. On l'emporte au moment où parait Antoine sur sa trirème.

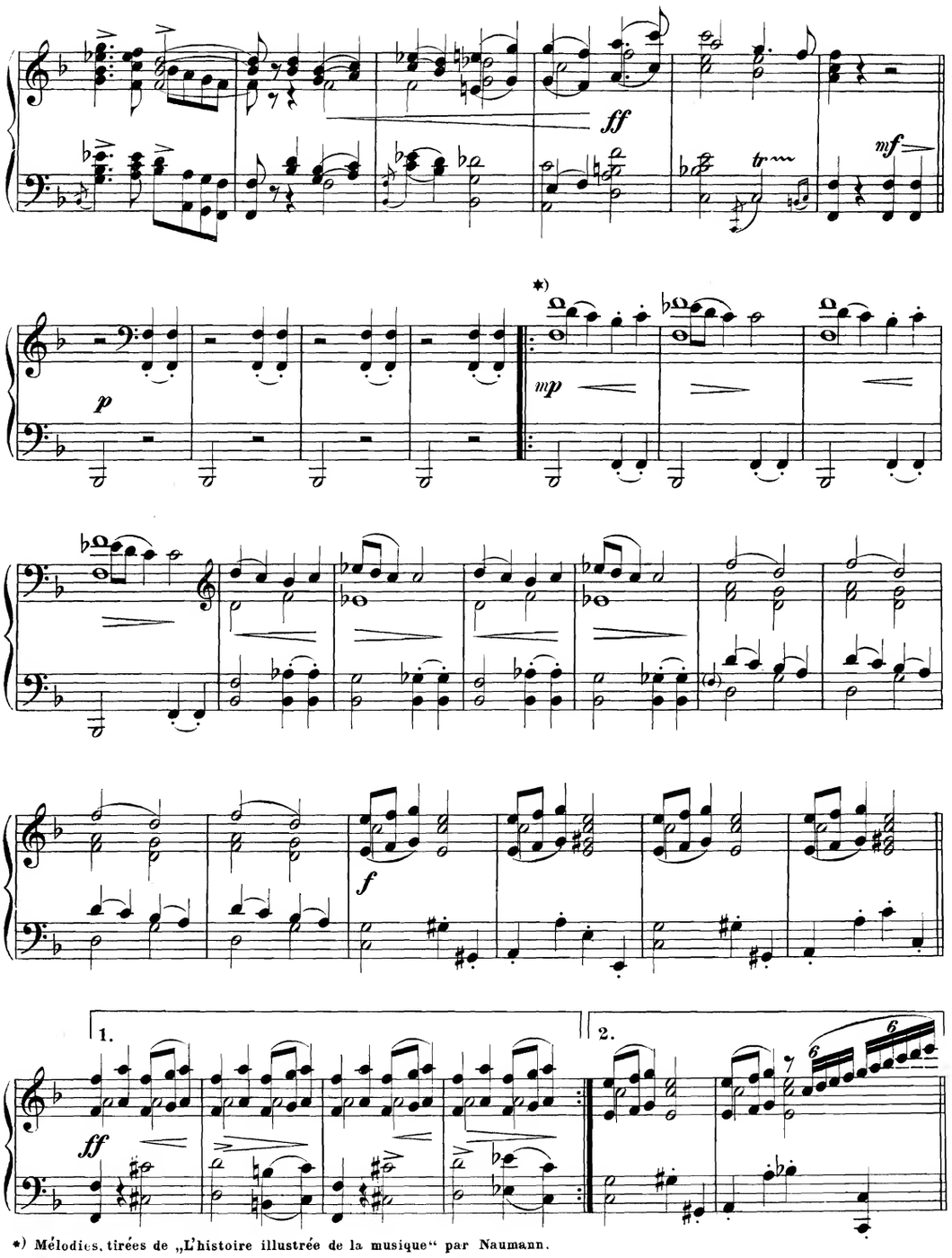


№ 6. Entrée solennelle d'Antoine.

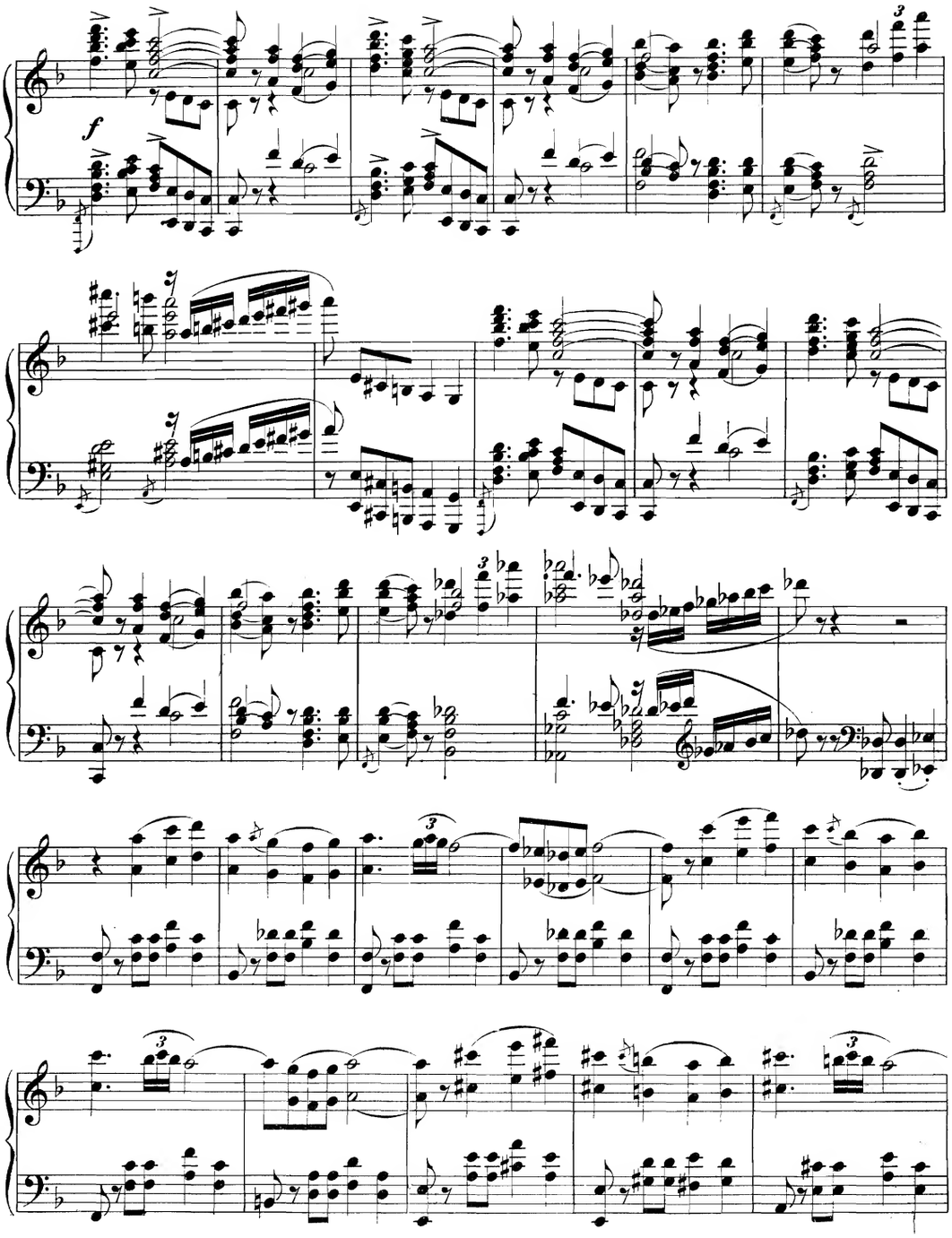


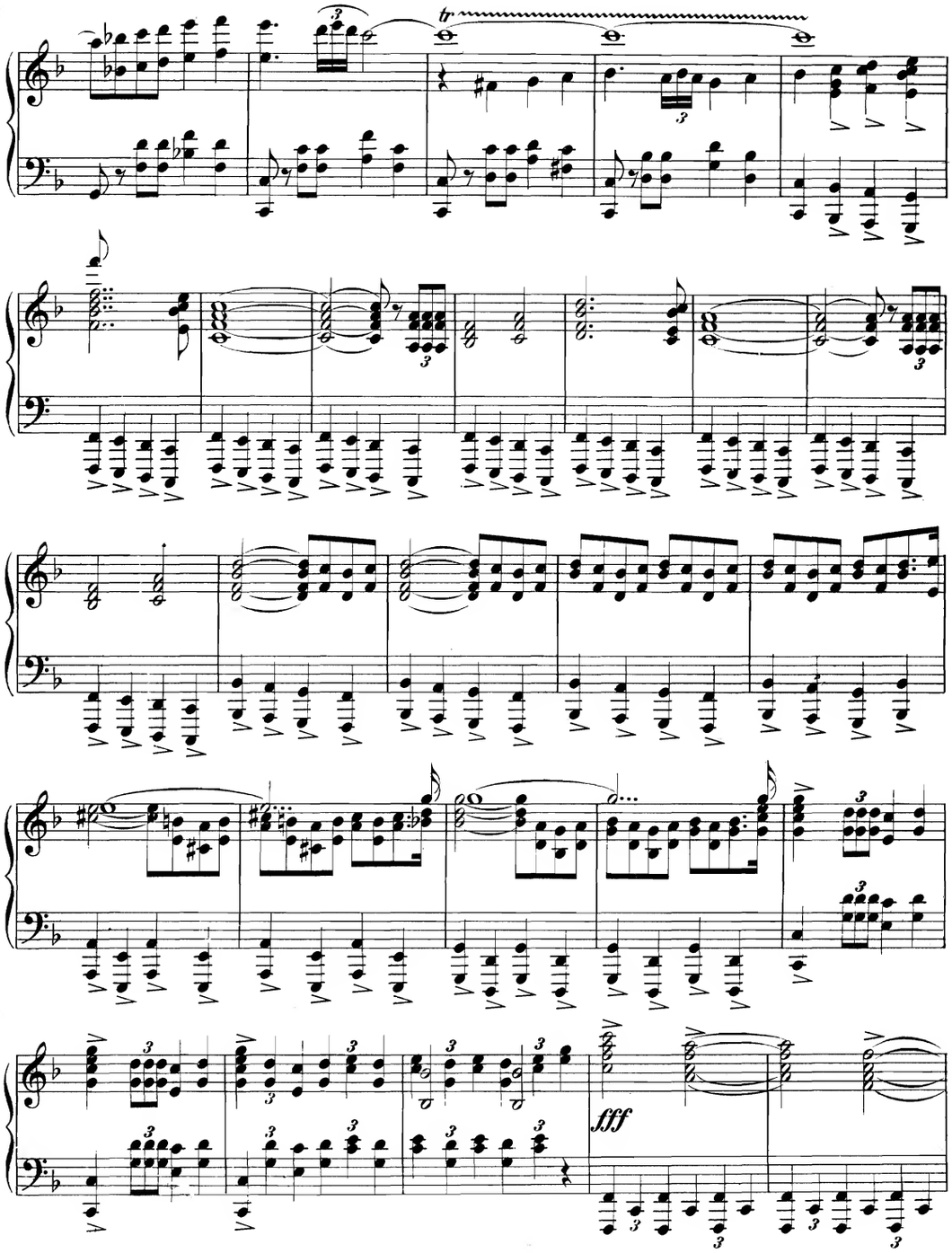

p
mf
p
dim.
f
ff
mf
f
ff
mp

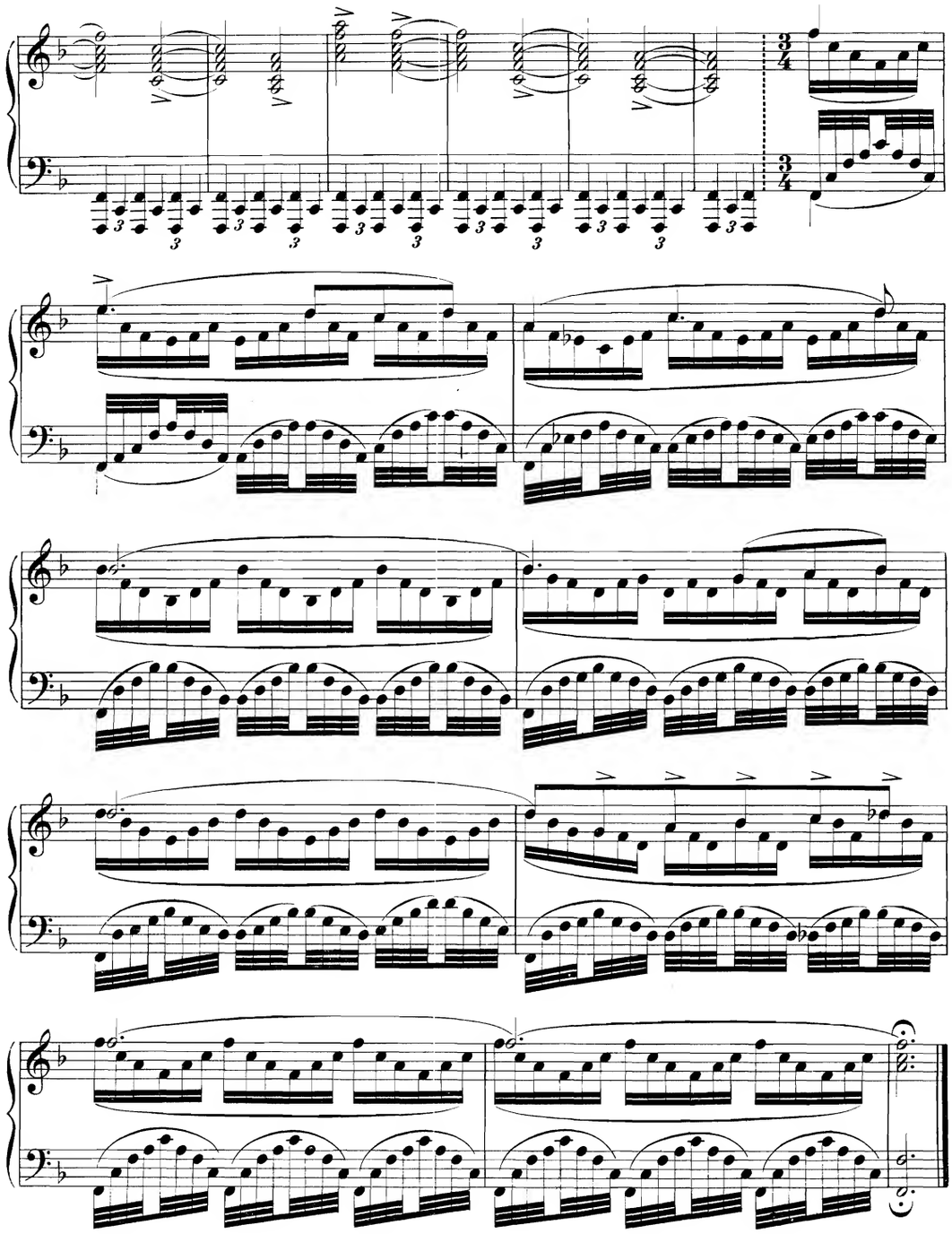

mp
p
mp
p
mf
p
dim.
f
ff
f



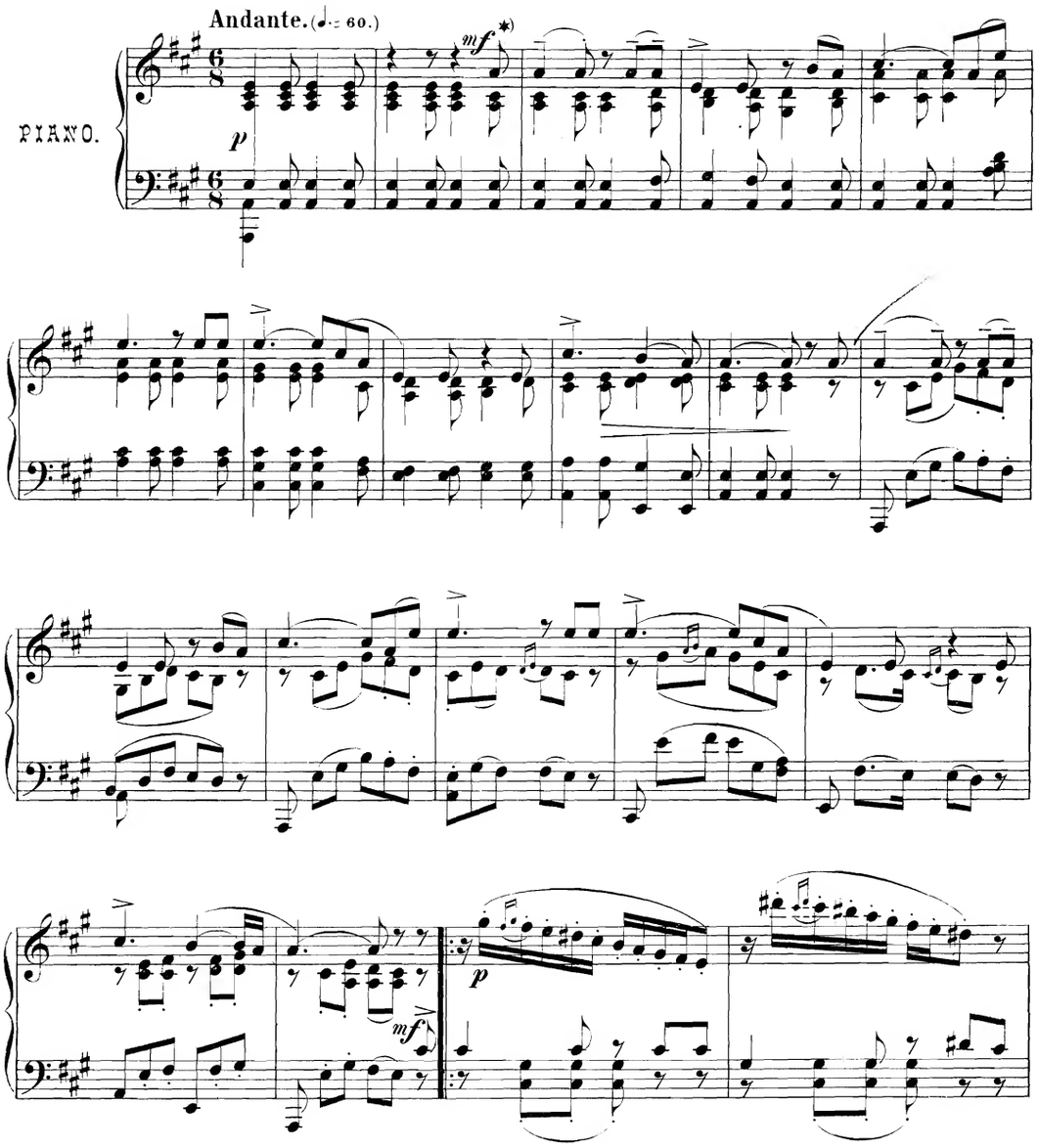
*) Mélodies, tirées de „L'histoire illustrée de la musique" par Naumann.


f

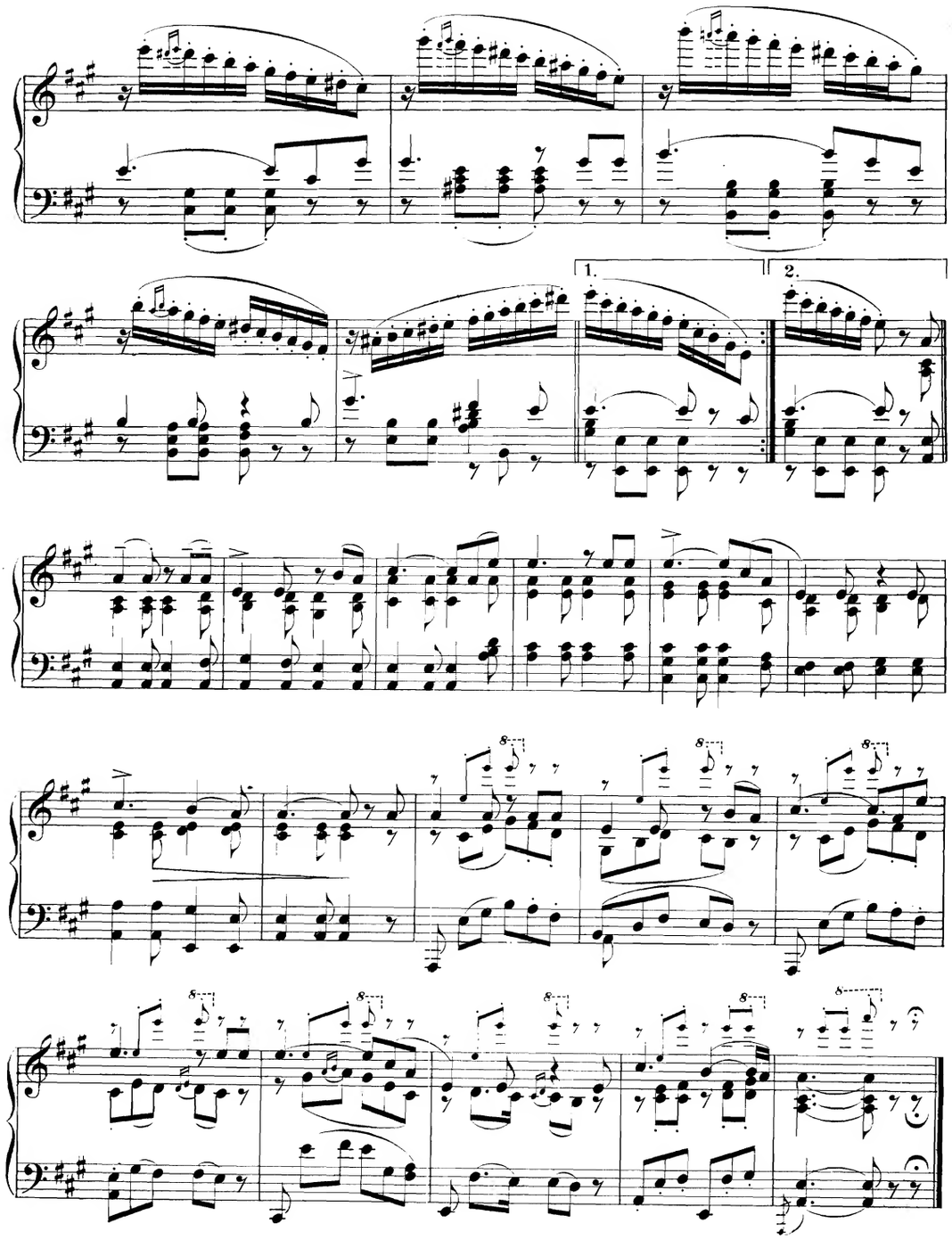

tr
fff



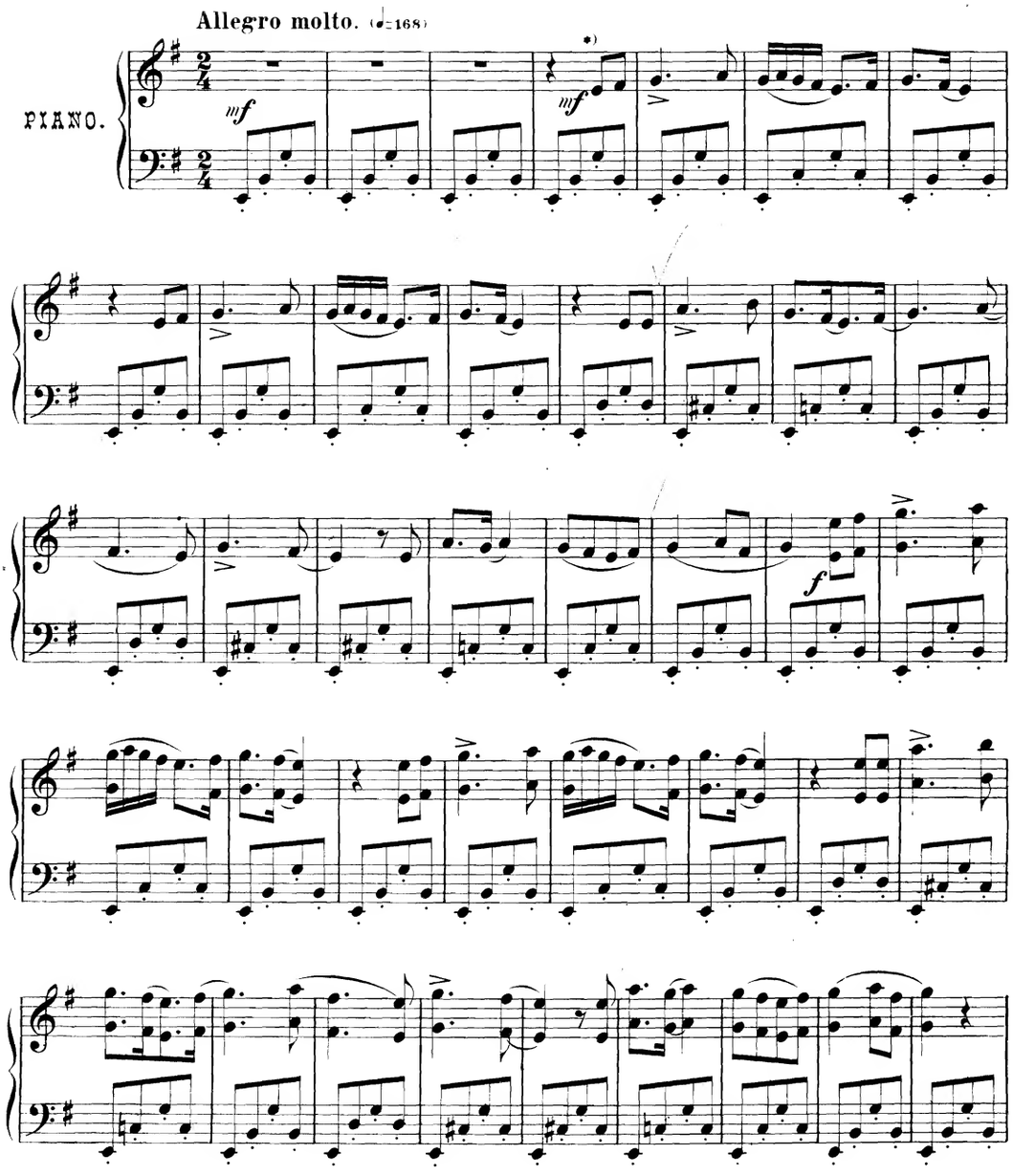
№ 7. Danse des juives.



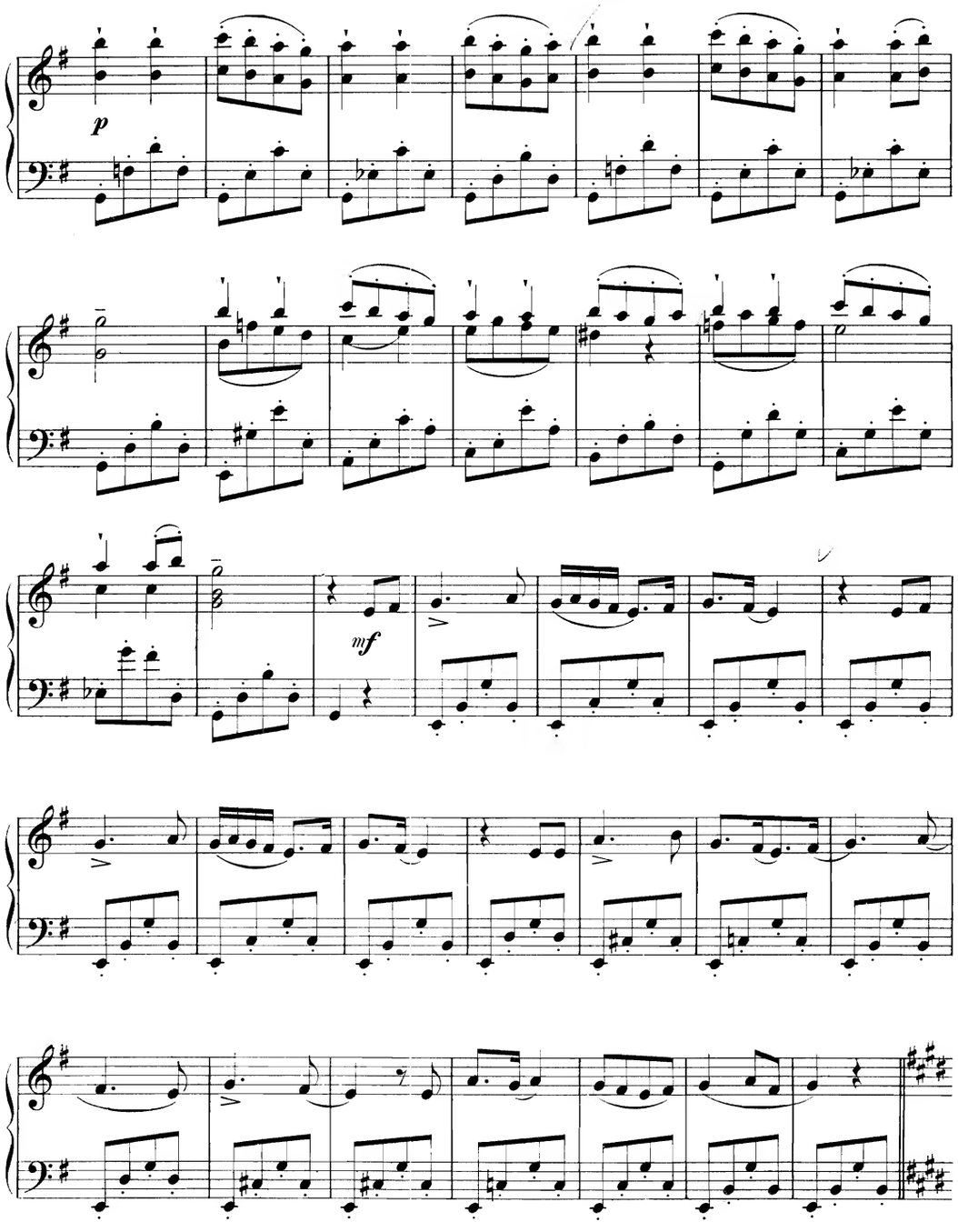
*) Chanson hébraïque „Chant d'allégresse de Mariam."

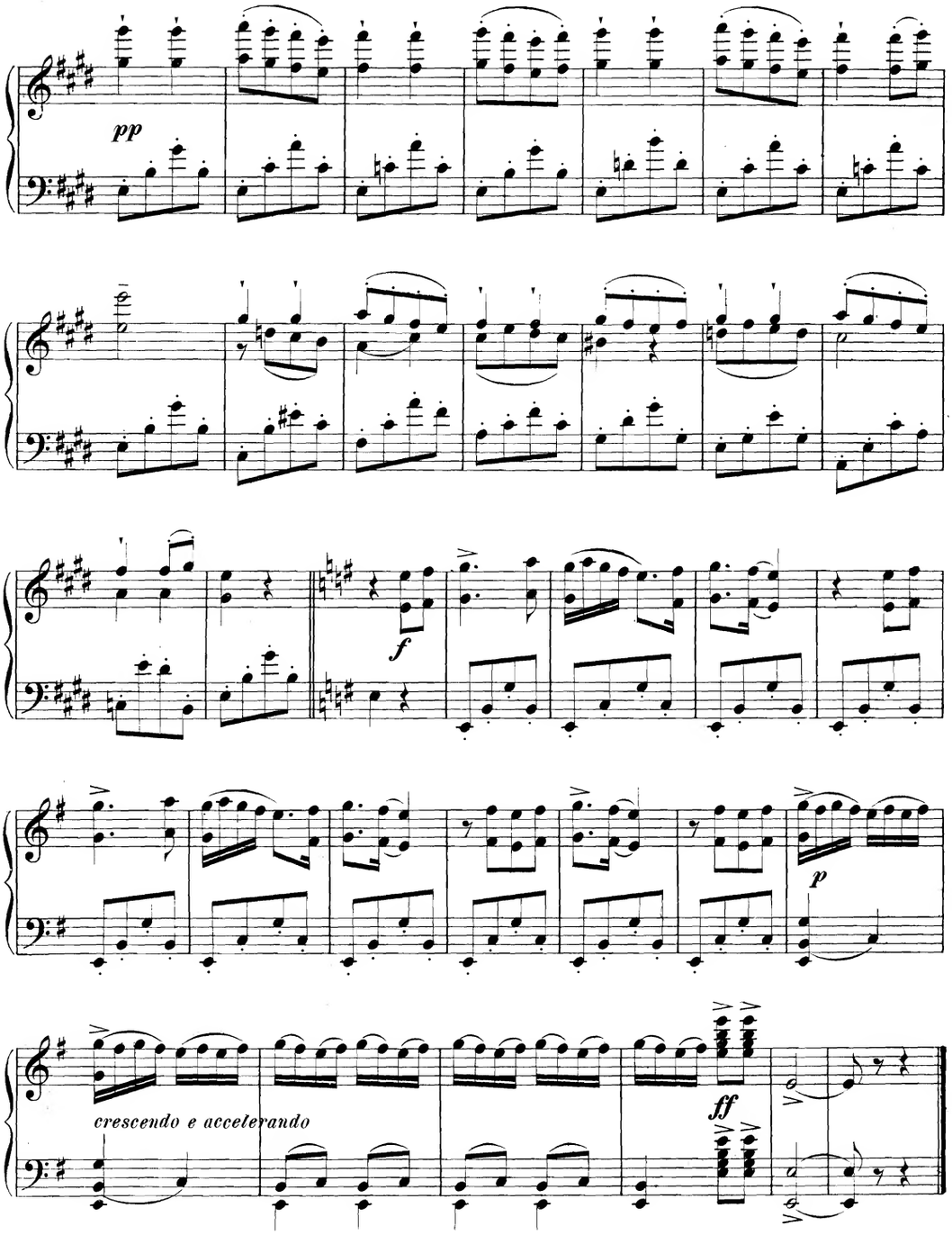

1.
2.

№ 8. Danse des égyptiennes.

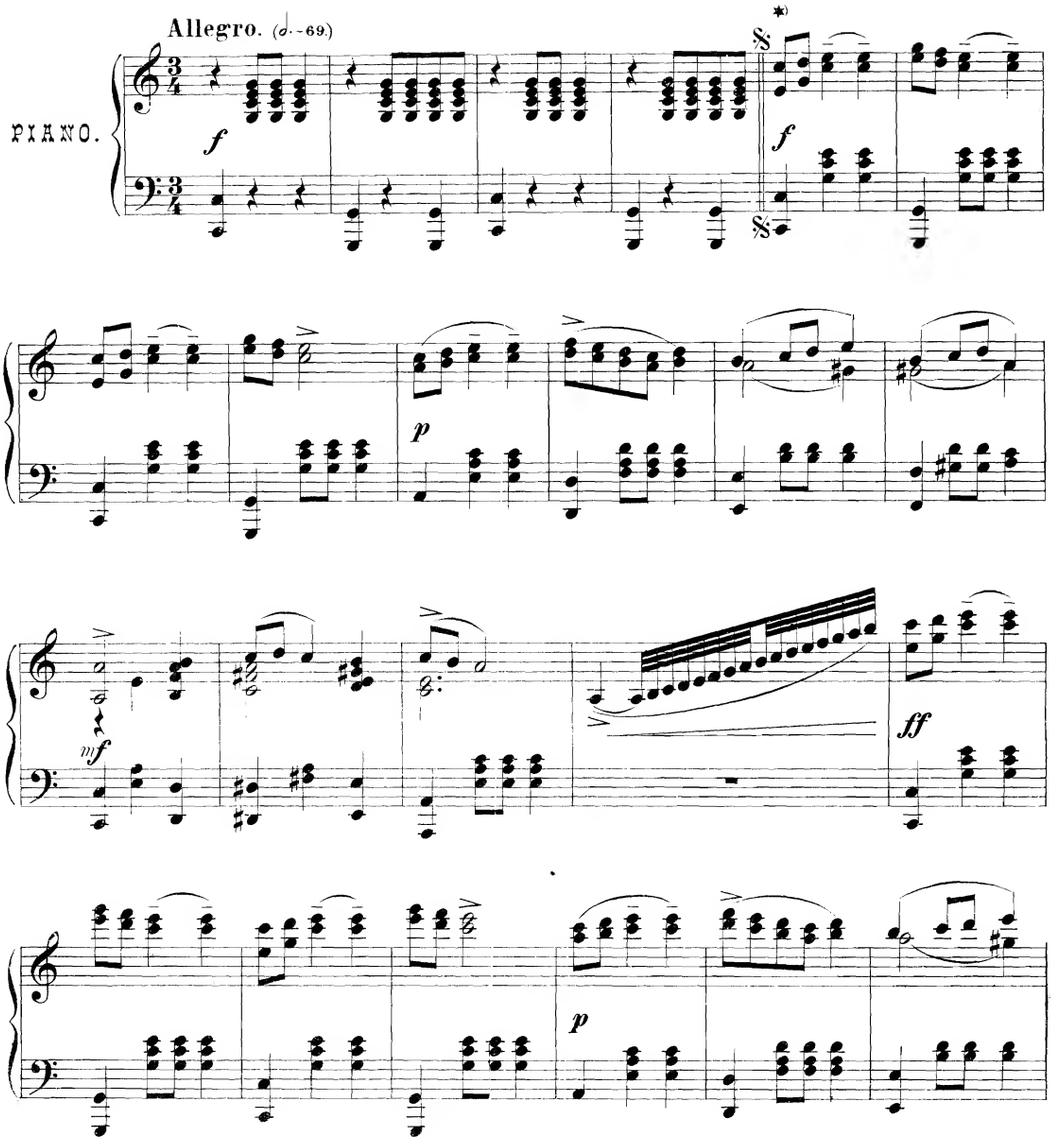


*) Mélodie notée par William Lane.

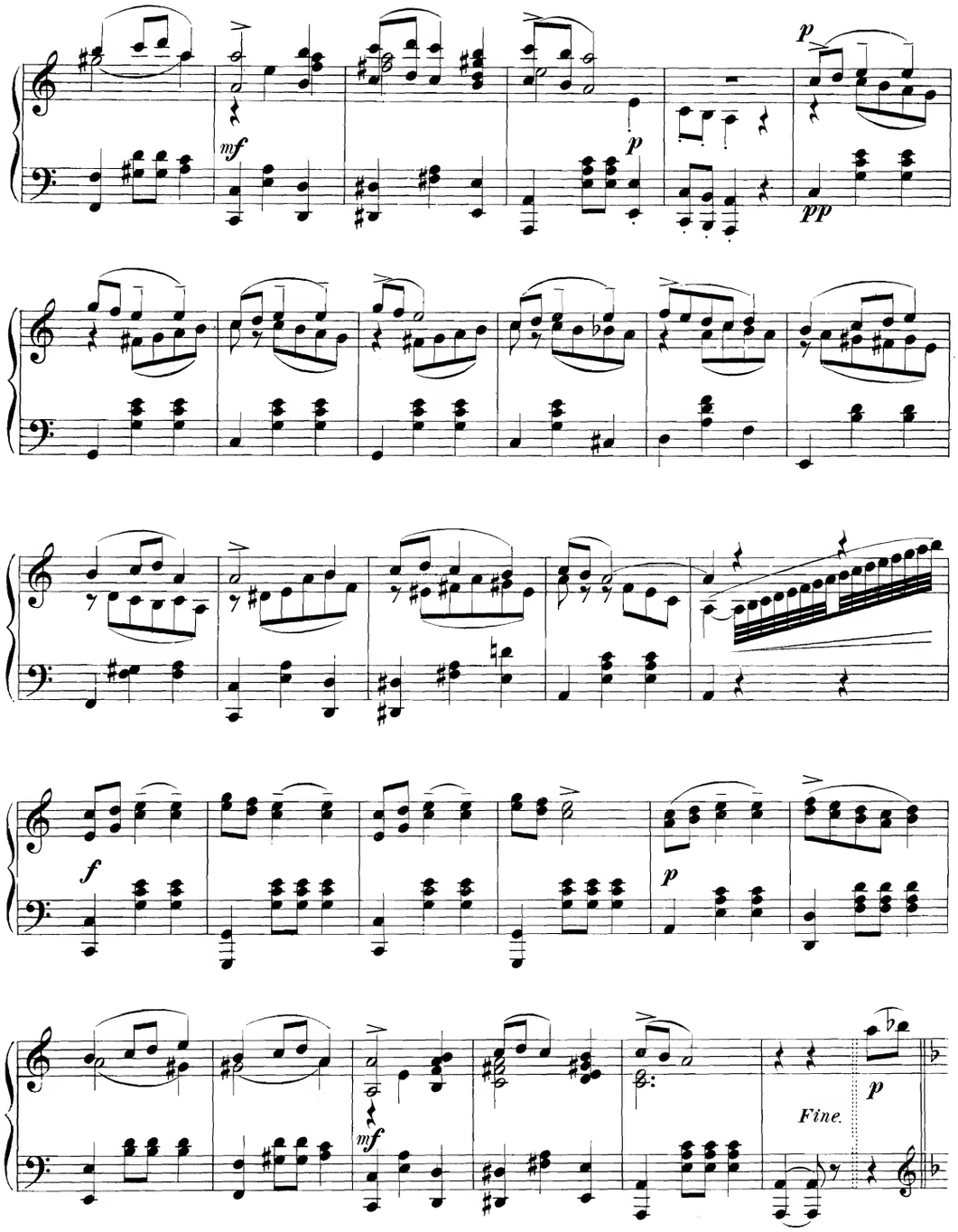

p
mf

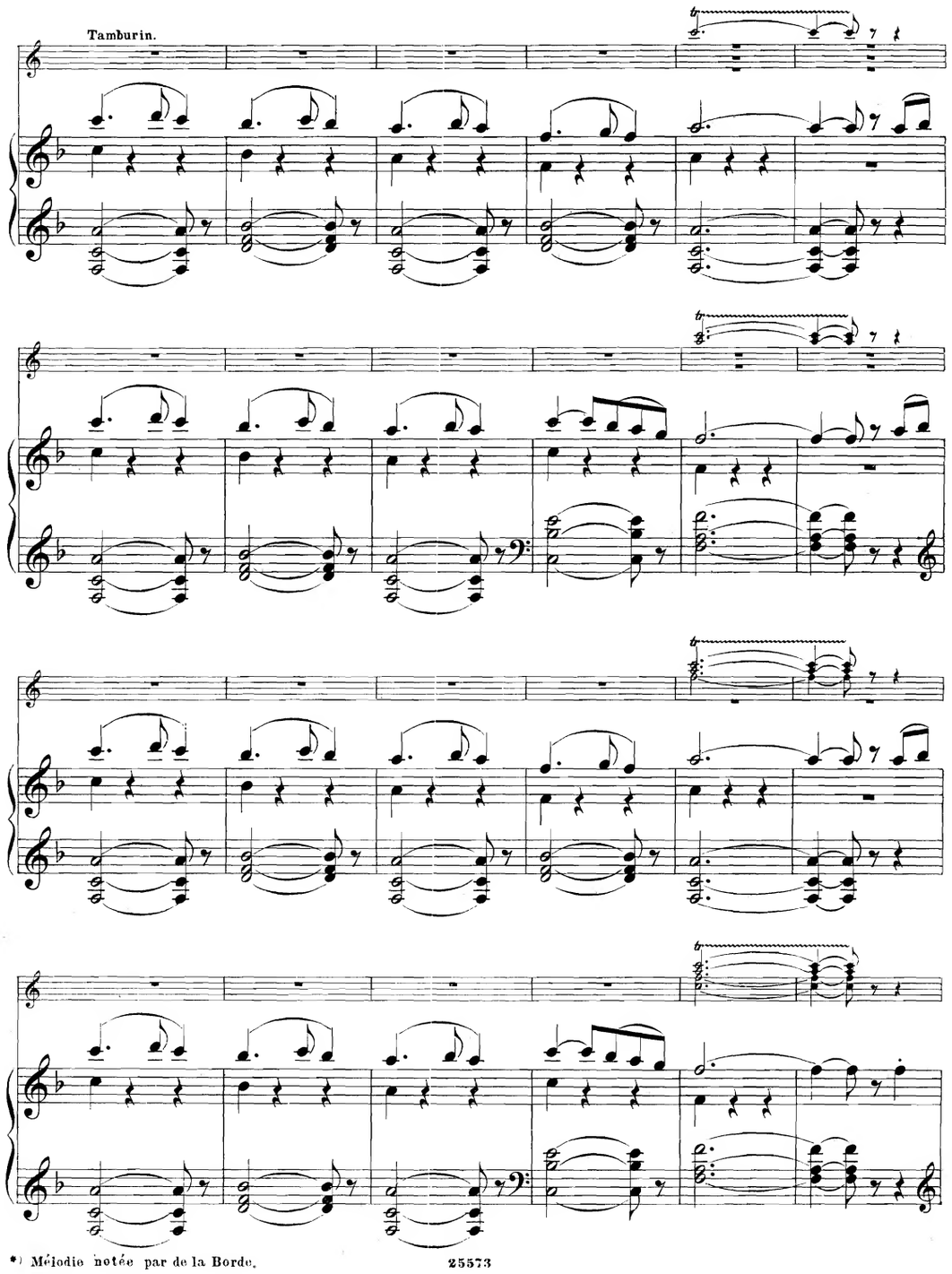

pp
f
p
ff
crescendo e accelerando

№ 9. Danse des Ghazies.

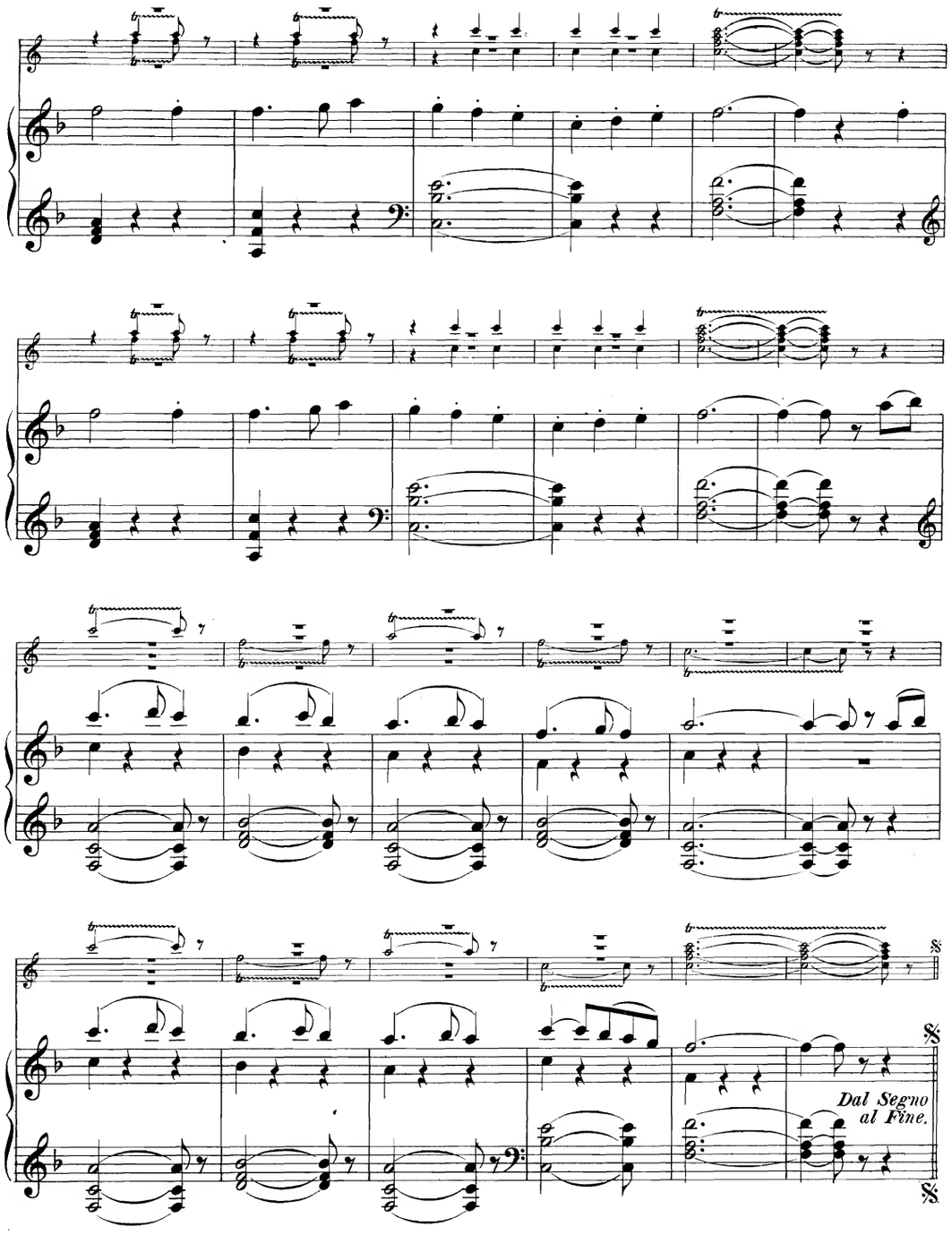


*) Mélodie notée par de la Borde.

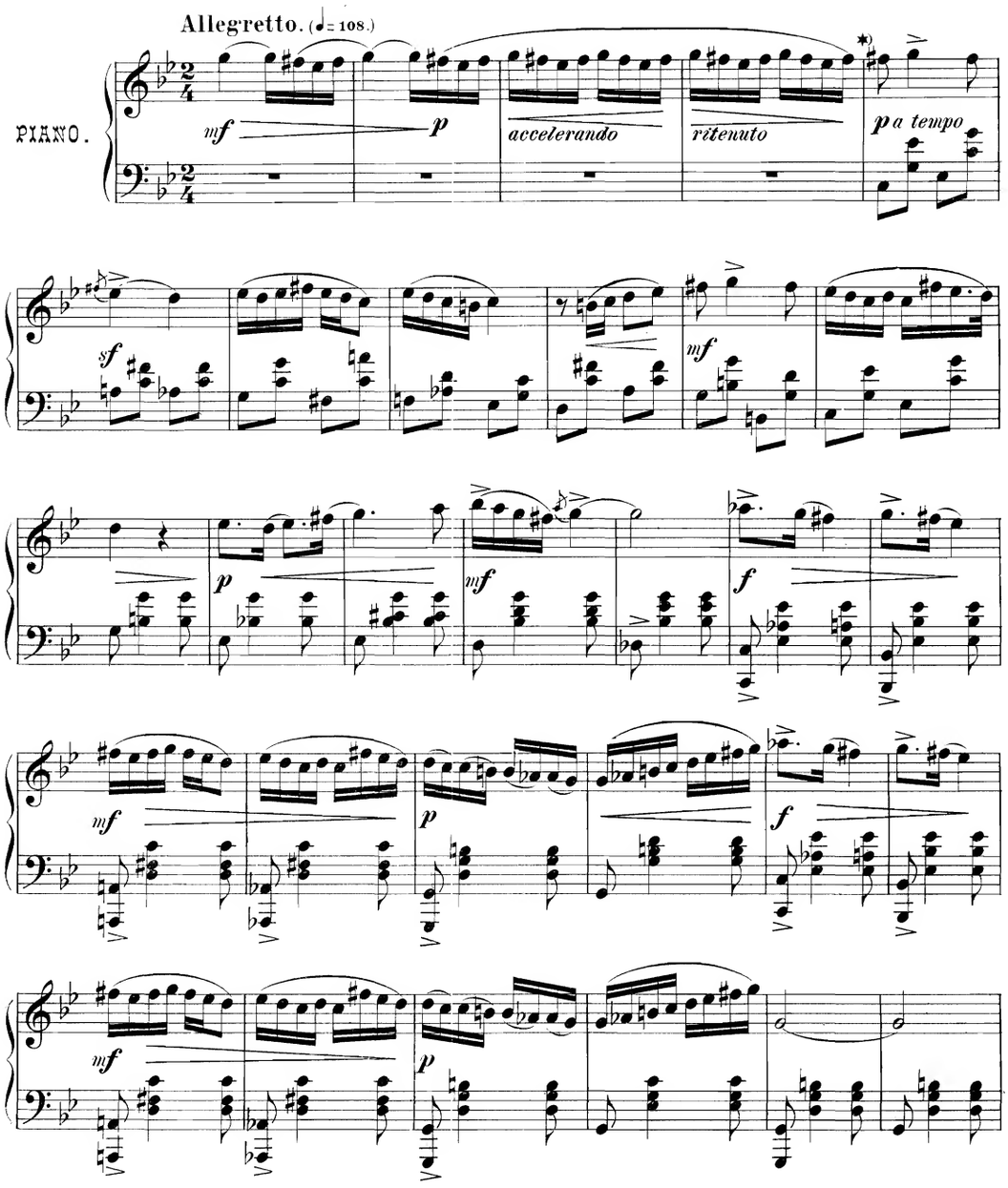

mf
p
pp
f
p
mf
Fine.
p



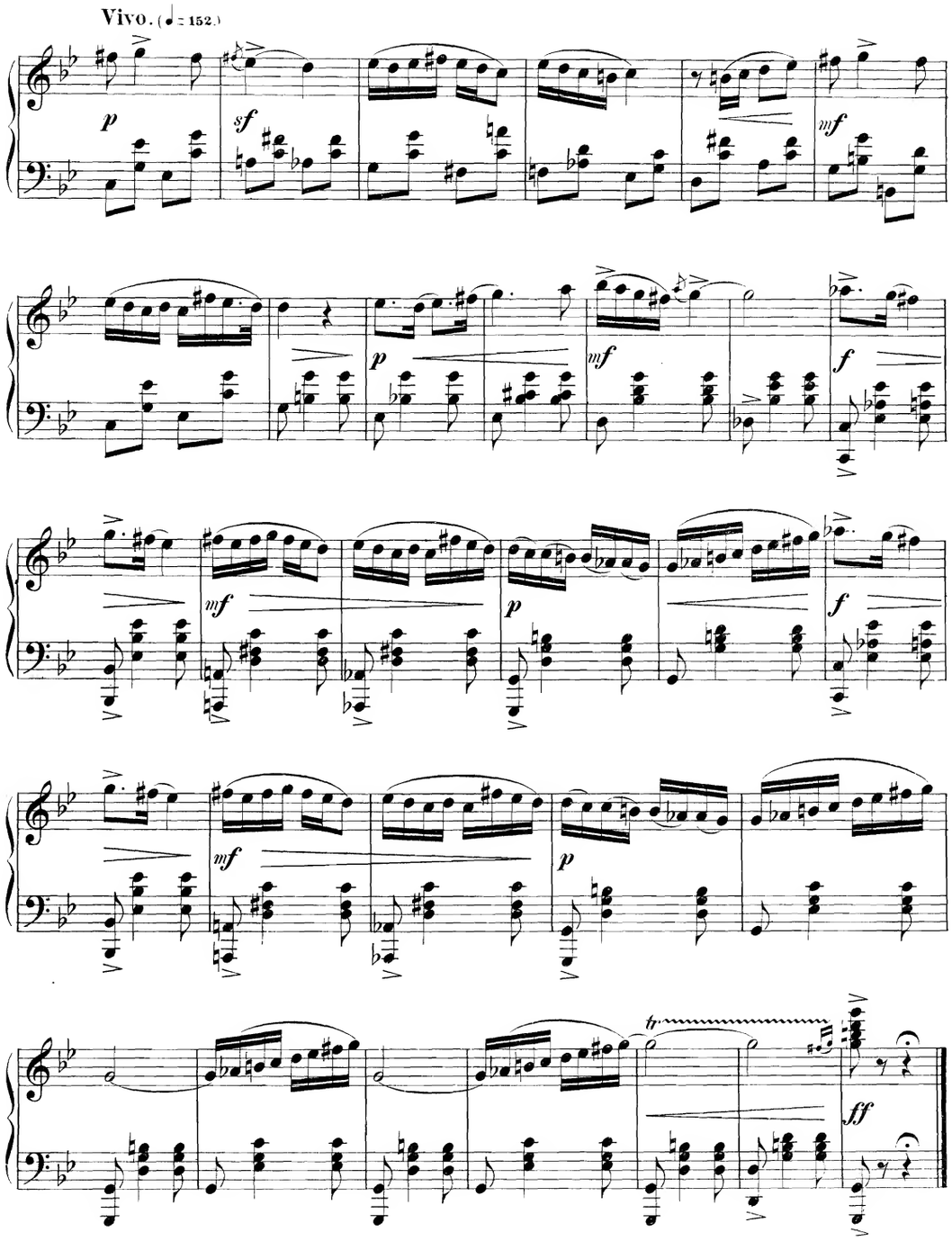
*) Mélodie notée par de la Borde.


Dal Segno
al Fine.

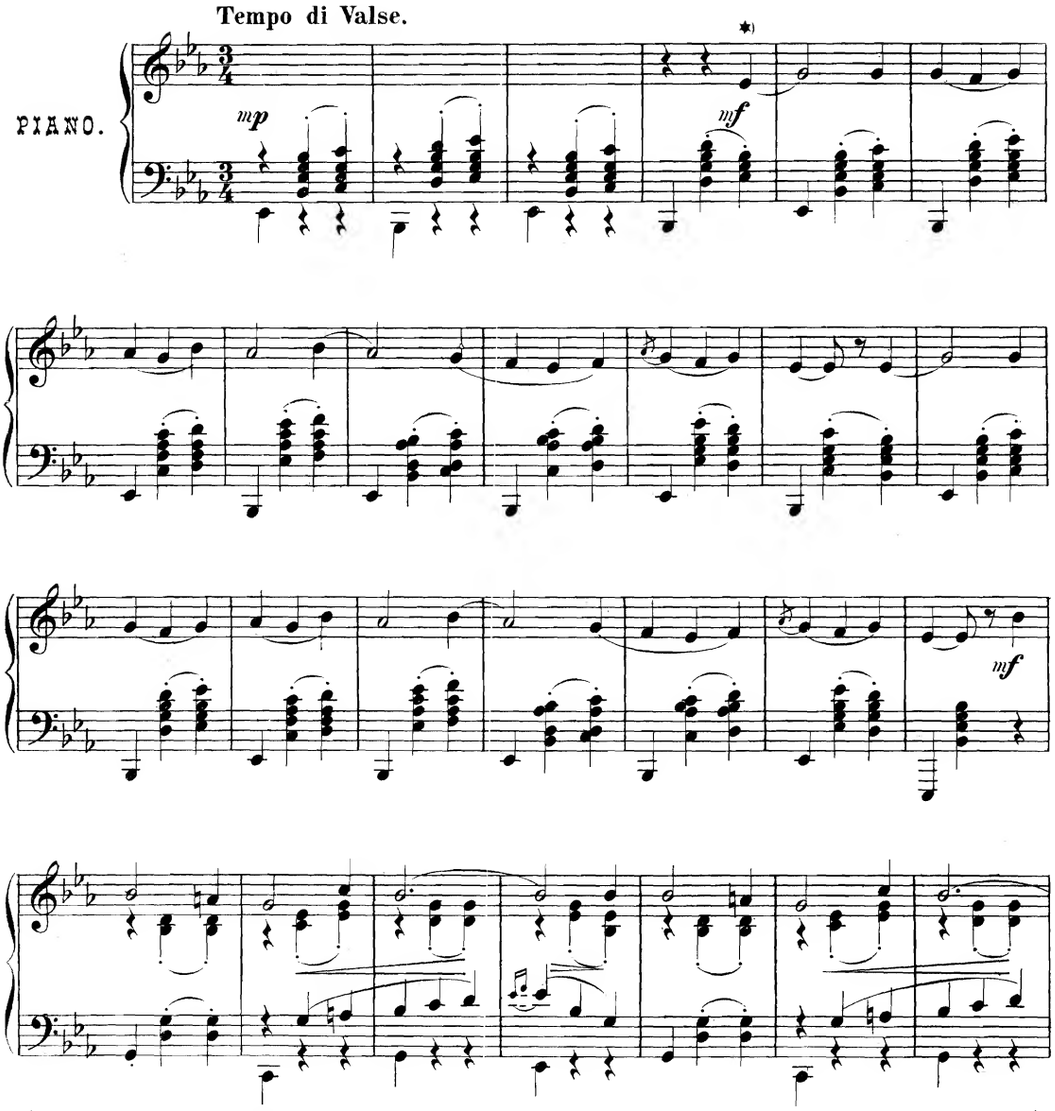
№ 10. Charmeuse des serpents.



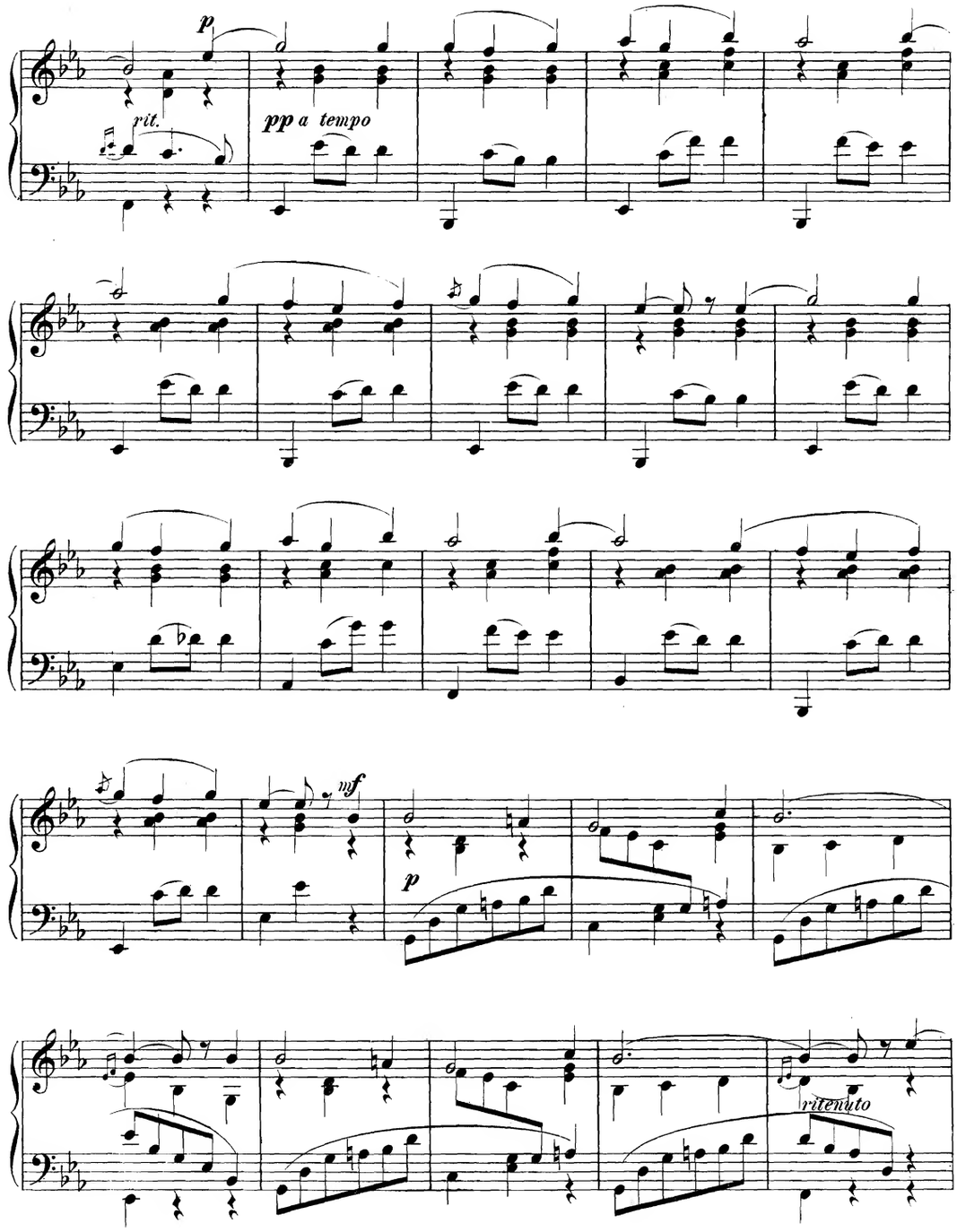
*) Mélodie notée par August von Adelburg.

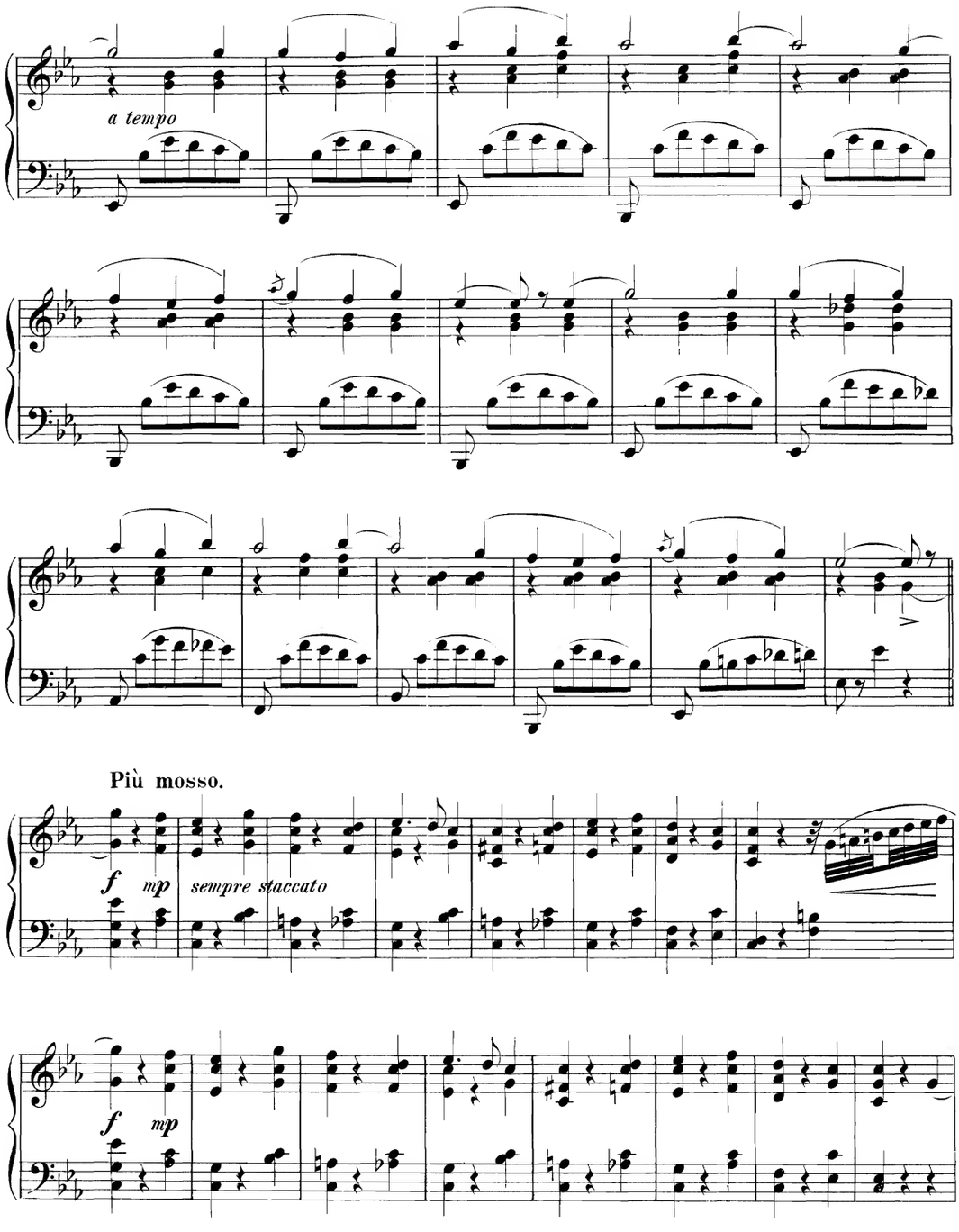

Vivo. (♩= 152.)
p
sf
mf
p
mf
f
mf
p
f
mf
p
tr
ff

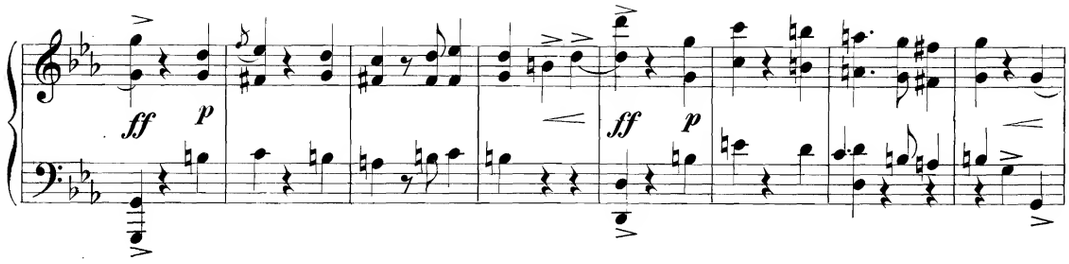
№ 11. Pas de deux.

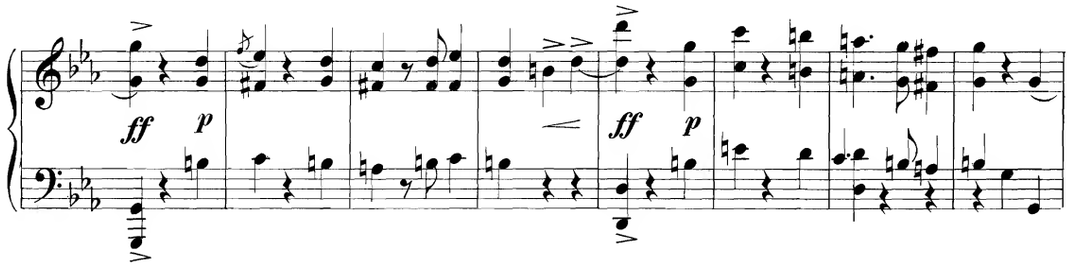


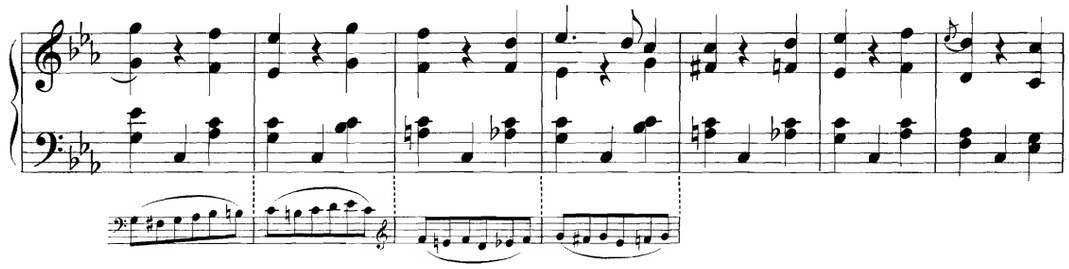
*) Mélodie, tirée de „L'art musical en Egypte" par Villoteau.

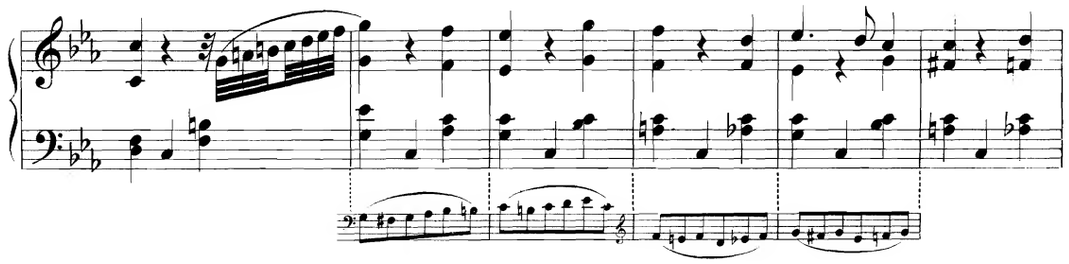

p
rit.
pp a tempo
mf
p
ritenuto

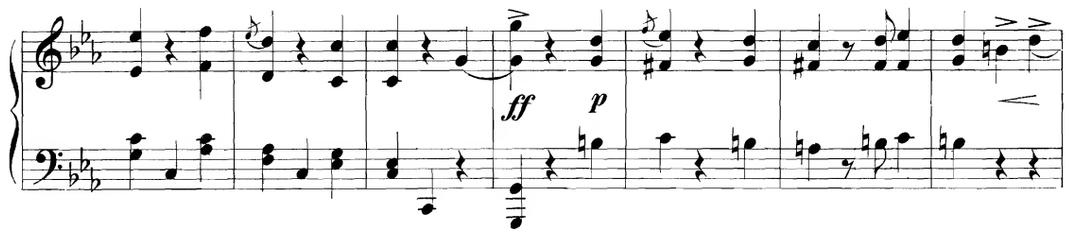

a tempo
Più mosso.
f
mp
sempre staccato
f
mp

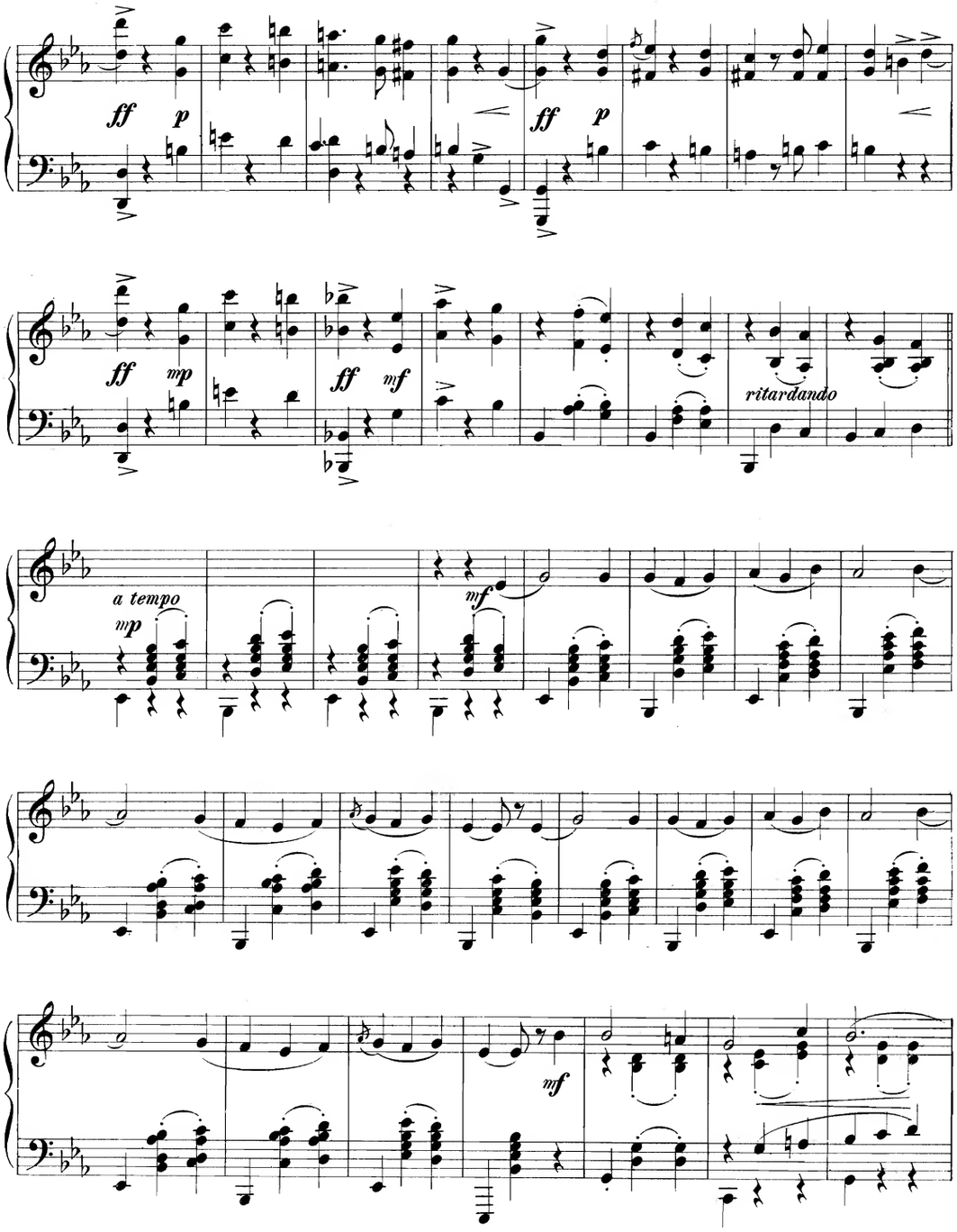

ff
p
ff
p

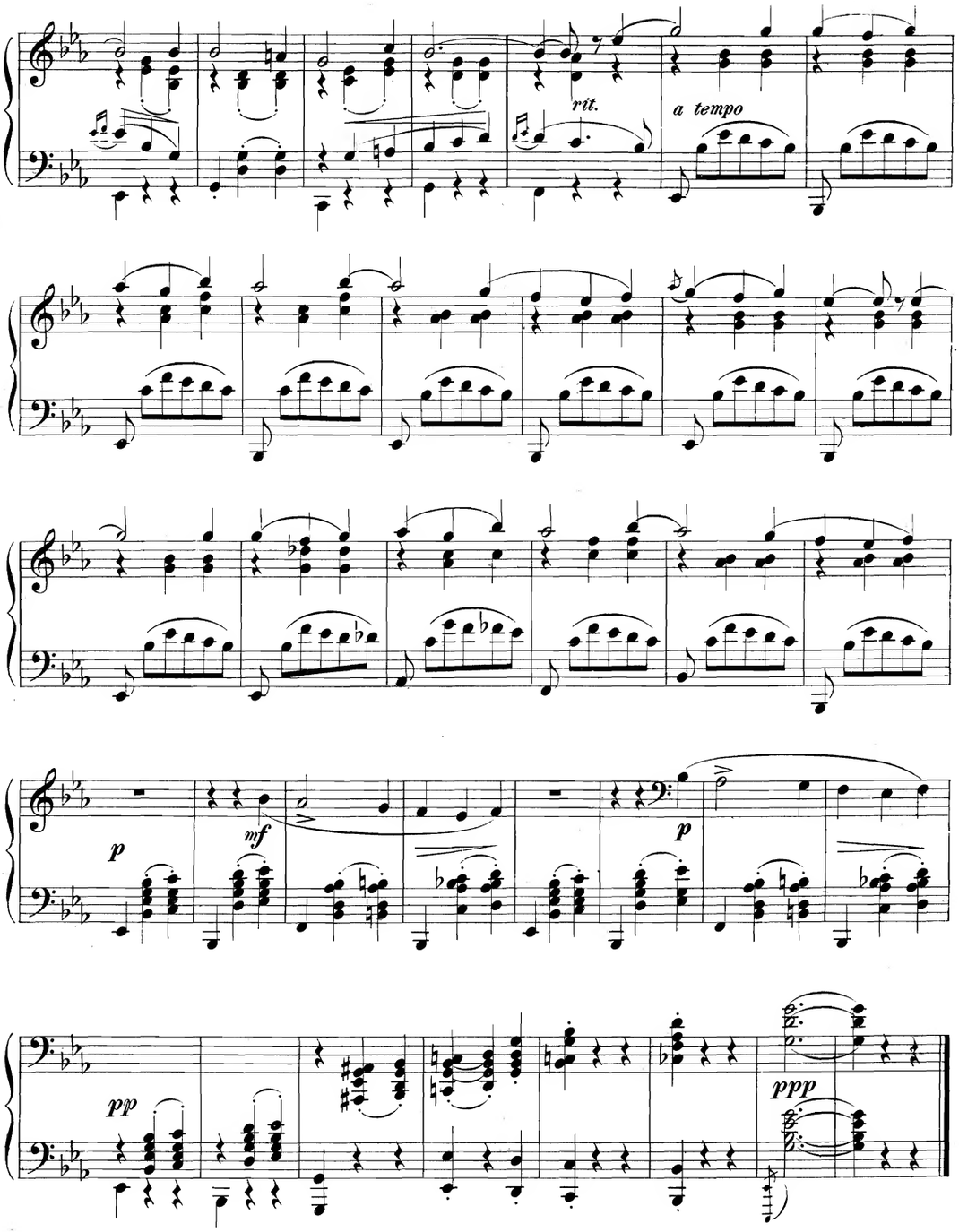

ff
p
ff
p





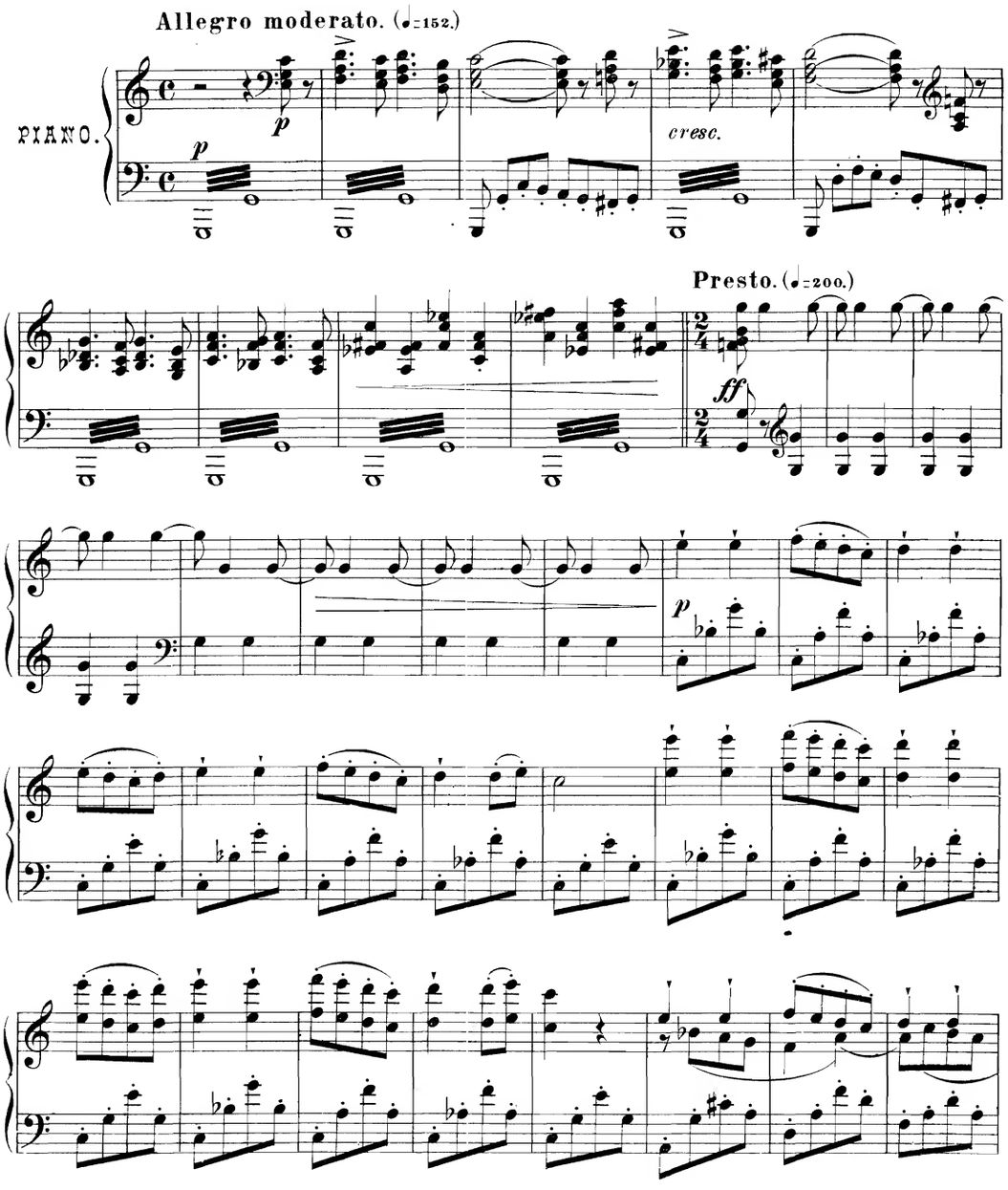

ff
p

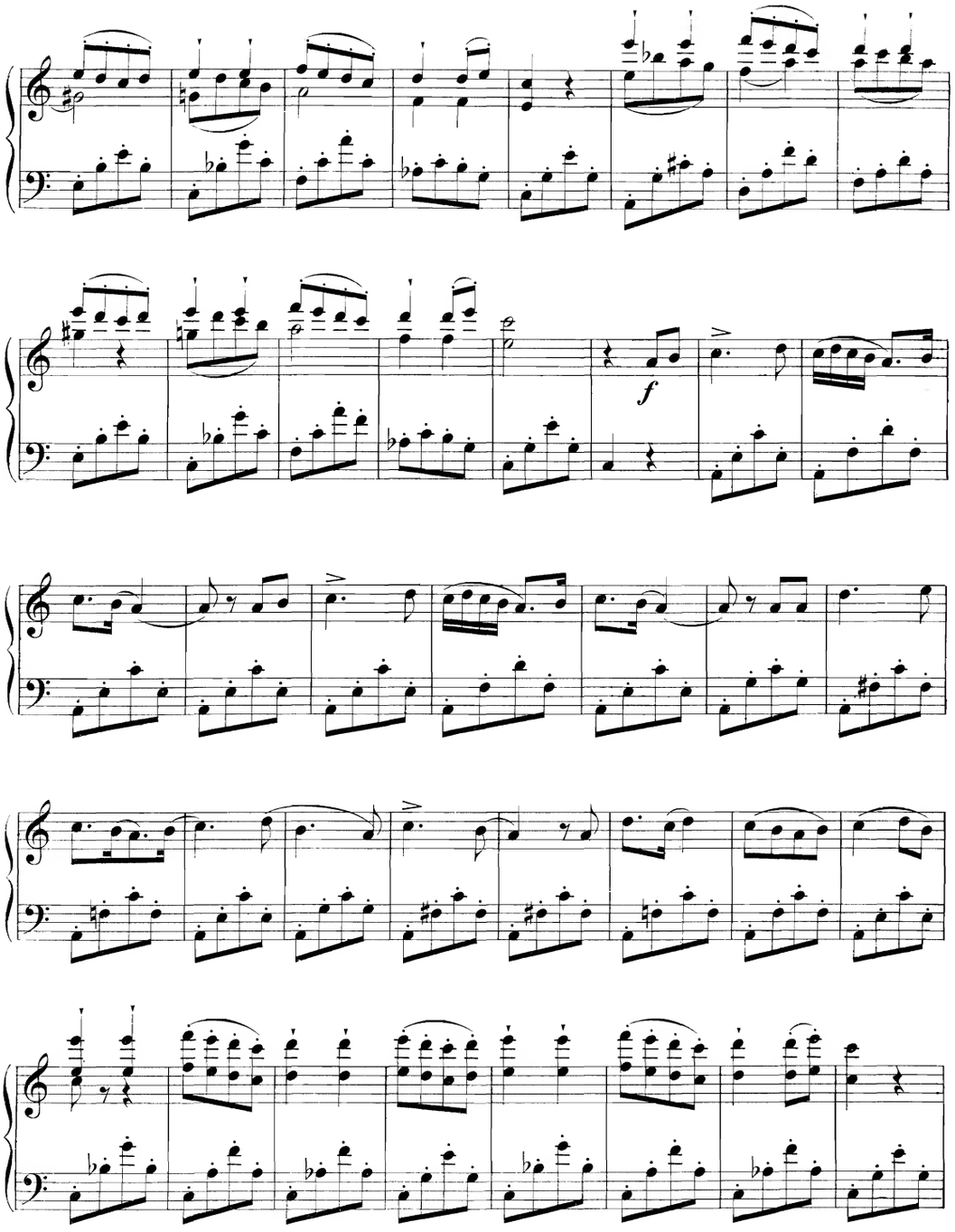

ff
p
ff
p
ff
mp
ff
mf
ritardando
a tempo
mp
mf
mf

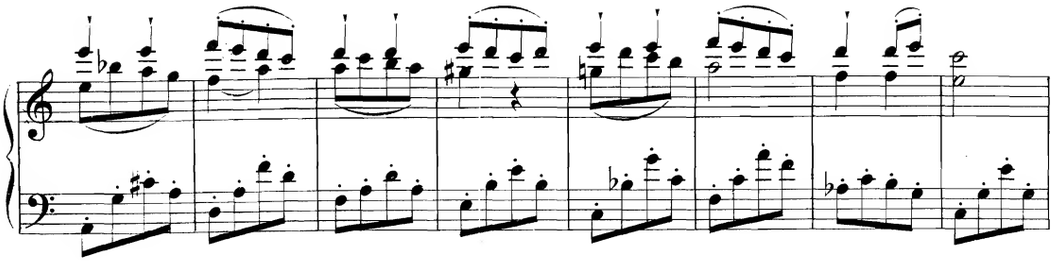

rit.
a tempo
p
mf
p
pp
ppp

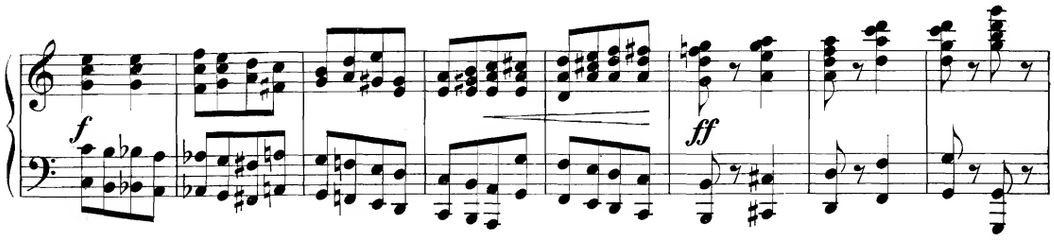
№ 12. Finale.

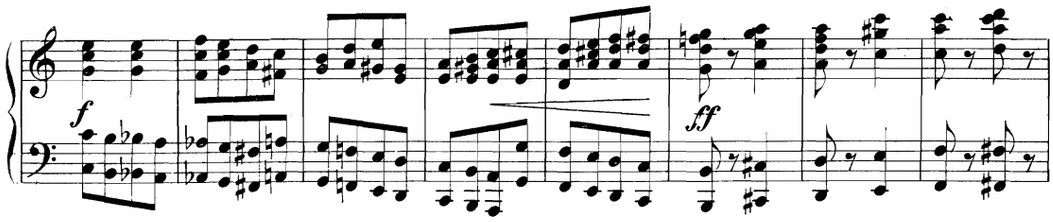
(DANSE D'ENSEMBLE. FINALE.)

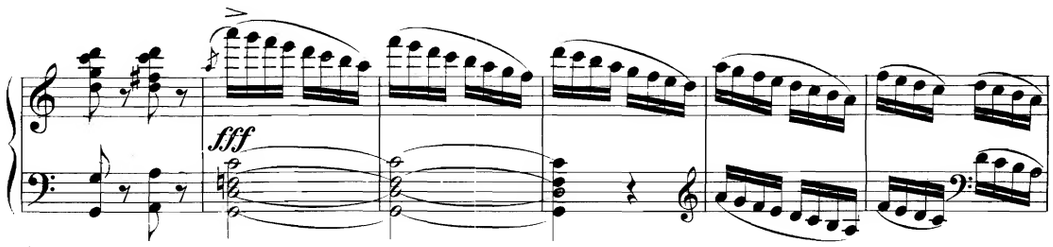



f



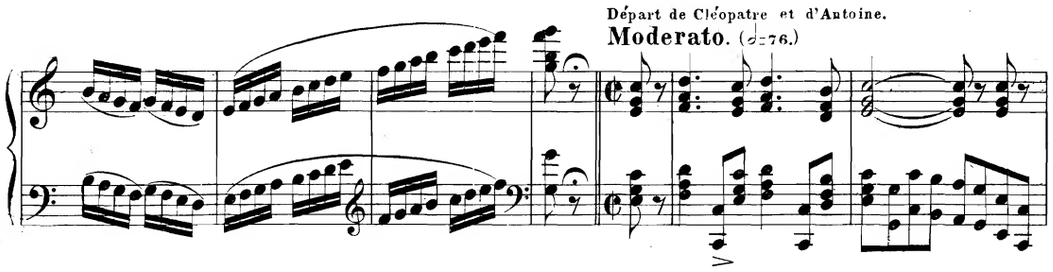




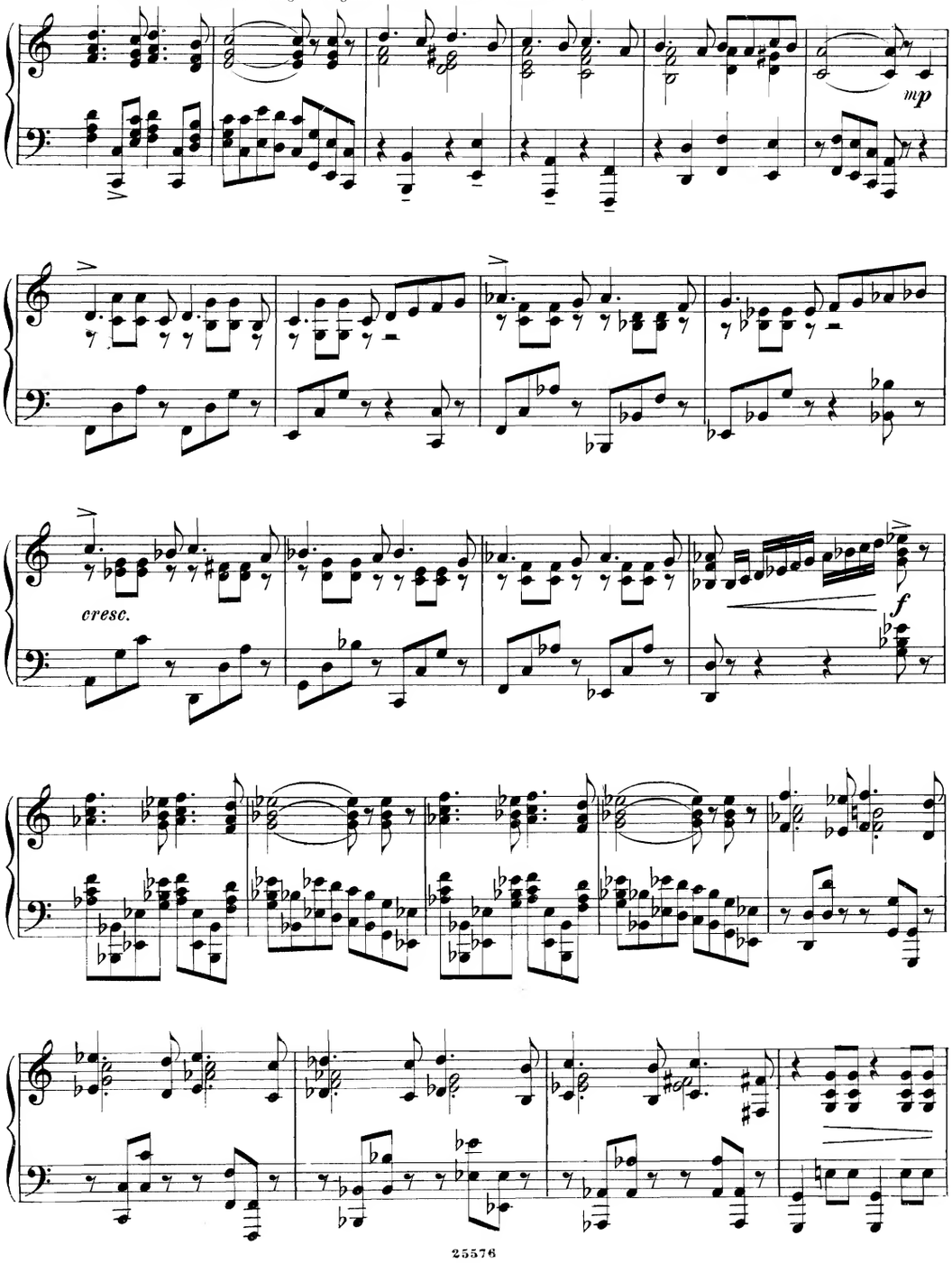


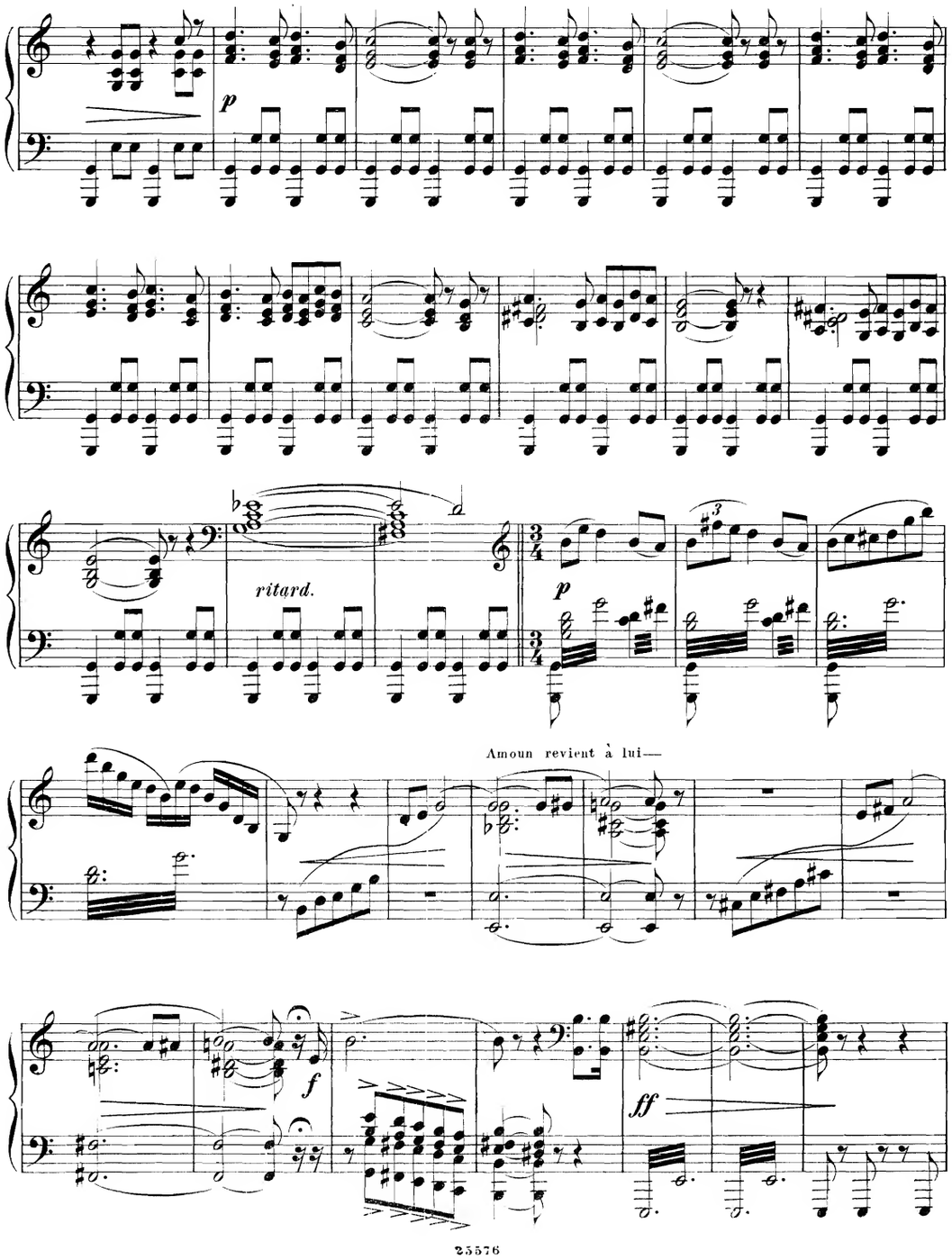
Départ de Cléopatre et d'Antoine.

Moderato. (♩=76.)

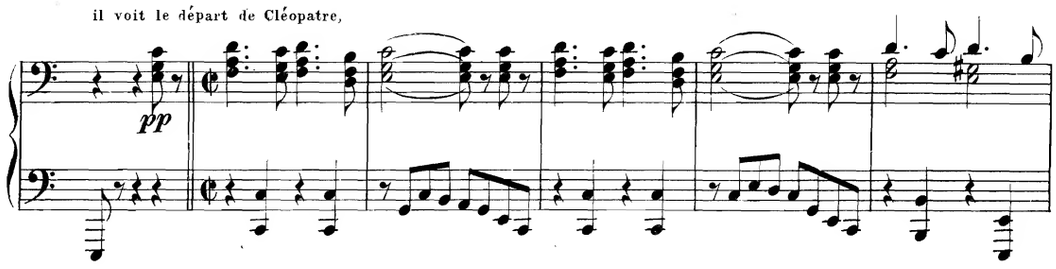


Une flotille de bateaux chargés de guirlandes de roses sillonne l'eau.




p
ritard.
p
Amoun revient à lui—
f
ff

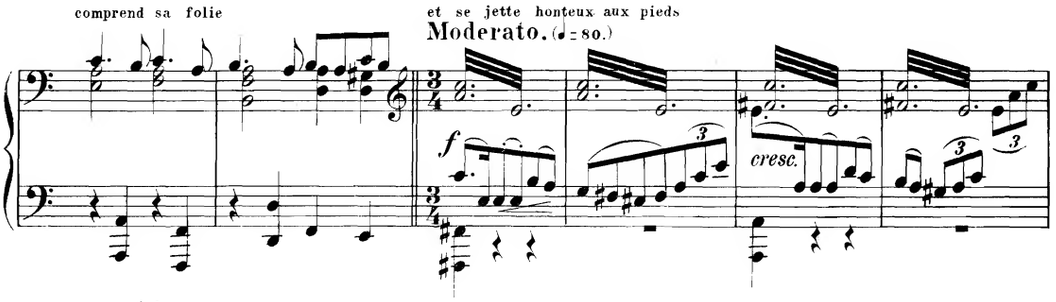
il voit le départ de Cléopatre,



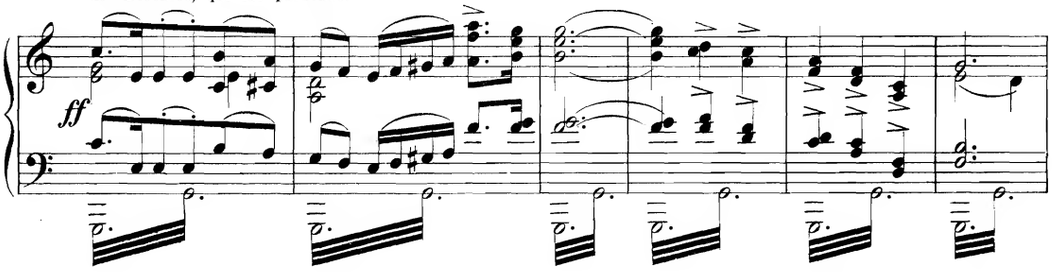
comprend sa folie

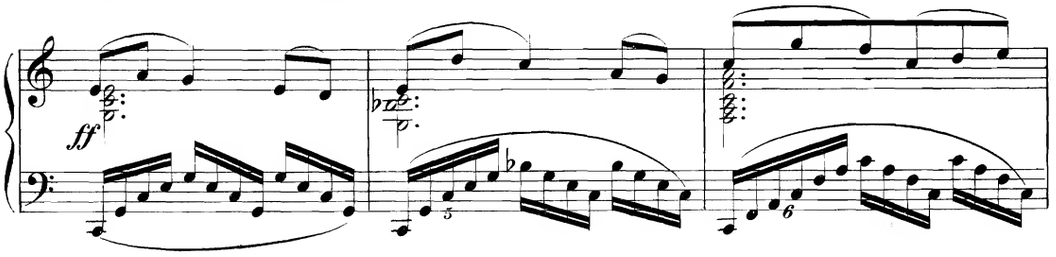
et se jette honteux aux pieds

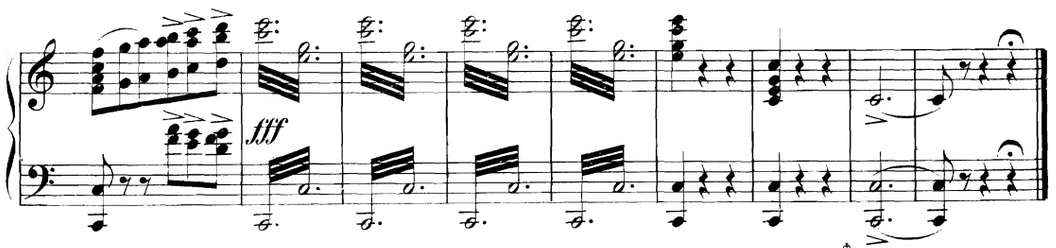
Moderato. (♩= 80.)



de Bérénice, qui lui pardonne.







25576 Gravé et impr. chez P. Jurgenson à Moscou.